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issue nine

december 96

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what we want.

**I. THE PROBLEM:** We all seek to have lives that are rewarding and fulfilling to us, lives that we find meaningful. Yet, this seems to be extremely difficult for everyone at the end of the twentieth century. Many people complain about feeling alienated, meaningless, and unfulfilled . . . and those who do not complain—the working poor, the bored middle class, the rich ruling class—certainly don't seem very happy if you look closely at their lives. We're all mortal, we all only have so long to figure out how to enjoy our lives in this world. So we had better work quickly to figure out what it is that we need to do to make our lives more worthwhile.


**II. A DIAGNOSIS:** Each of us is an individual, and as such we each have different desires that must be fulfilled for us to find our lives rewarding. But we all are restrained from fulfilling our desires by many different factors: 'Moral laws' of one kind or another restrain some of us, even though these rules are not in our best interest and do not make us happy. Many of us are frustrated by the ridiculous social and legal systems that restrict our lives. Some of us have never taken the time to wonder what it is we really want in the first place, and thus are held back by our own ignorance of ourselves. Plenty of us feel like the dirty cities and overcrowded concrete wastelands we are forced to inhabit prevent us from being satisfied with life. And all of us have probably been led into unhappiness to some degree by the way the prevailing economic and cultural systems manipulate our lives and minds. If we could, as individuals, break these bonds, we would then be free to build meaningful lives for ourselves.

**III. THE SOLUTION:** The word 'revolution', as it is used in the pages of this magazine, is not a word for an armed uprising that is supposed to take place in some far-off future. We use the word to describe the crucial moment when an individual succeeds in taking a life that was boring, painful, and meaningless to him or her and making it fulfilling and worthwhile. It is a moment that could happen for any of us, at any time. Because we are mortal and will not live forever, rather than waiting for some promised 'day of liberation', we must strive to be able to make life worthwhile for ourselves and each other in the present tense.

Inside Front is a magazine that covers music and related topics in the hardcore community; but more than that, it is a magazine dedicated to encouraging revolution in the lives of individuals by providing them with information about music and other material that might help them to break bonds in their lives and achieve their desires. We're not trying to make revolution into a business—rather, our business *is* revolution.



# editors'



Up until now, Inside Front has been hampered a little by my college education. I'm now finishing my last semester, so that I can graduate with a degree in philosophy (the title of my honors dissertation is "Nietzsche: Destroyer or Preserver of Truth?"); I've been delayed a bit by some time I spent out of school a couple of years ago. When I graduate, I will hopefully be able to put a little more time into Inside Front, so that it can come out every two or three months... it's terrible how long it has been between issues lately, but I've been so busy that it was impossible to move any more quickly. Look forward to issue ten in January of 1997, and after that an issue every couple months.

Expect some other projects from us as well around that time. Something I'm particularly interested in is offering and encouraging intelligent discussion within the hardcore community, rather than the usual rhetoric and sermonizing that we usually see (when we see any kind of ideas at all, that is!). If we're all as angry as we act, shouldn't we really make a point of clarifying what it is we're angry about, rather than just posturing and throwing around meaningless slogans about "being true" or how "hardcore rules, dude"? And not only should we make sure that we know *why* we're angry, but we should also make sure that our reasons and arguments *make sense*. It is ridiculous to demand that people take your ideas seriously when you have not properly educated yourself about the topic or have not thought them out in much depth. I can't tell you how many times I've had to listen to some kid who doesn't know any more about biology than he learned in high school preach about how scientific testing on animals is medically unsound; from an educated doctor I would take it seriously, but a tele-

vision-generation 19-year-old who only knows what he read in a pamphlet is only hurting the cause by representing it in an uninformed manner. If you want to be taken seriously, educate yourself and strive to be skilled in using logic. This isn't something that any of us can get out of easily—every decision you make in your life will turn out better if you make it intelligently, so if you want to have a decent life at all you'd better head to the library and start to use your head.

As a *community* (rather than just a 'scene', which would suggest that it is just another social clique), hardcore can perhaps serve to not only encourage the individuals within it to improve themselves mentally and physically, but also to support each other practically in our unified struggle to genuinely live our lives at odds with the status quo. It is easy to go to see a band play and hang out one night a week, but if you really want to extract yourself from the society around you, you have to change your everyday life—and that is difficult without the support of your peers. Seek out those with similar goals and see how you can arrange to help each other. Perhaps that homeless punk kid in your neighborhood can sleep on your floor or use your shower every once in a while; perhaps he can help you put up propaganda posters. Maybe the skinhead at your local copyshop can copy the posters for you, if you lend him some books or records. Maybe one of the people you know but don't take the time to talk to much could recommend some good books or records to you if you would go out of your way to see if you could do anything for her.

# corner

issue number nine



# Next time someone refers to Inside Front as a 'fanzine'—bring me his head on a stick

We at Inside Front are nobody's 'fans'. And neither are you, right? The media is notorious for taking normal human beings like you or me and turning them into godlike entities: "stars", "politicians", etc. So much useless information about them is spewed at us daily that one can't help but eventually pay attention... soon you know more about Madonna's new boyfriend or what kind of hair-gel that Snapcase guy uses than you know about your own fucking neighbors. Even worse, we soon know even more about fictional characters than we do about real people. Listen to people talking, and you'll hear how much time they waste talking about television shows, old movies, and comic book characters. When we could be making better plans for our own lives or getting to know each other better, we instead spend our time exchanging useless information the media has pumped into our heads. And of course the more time we spend wondering who will be Rolling Stone's "band of the year" next, the less time we have to make more of our own lives.

There's a reason that things are this way. When television companies, movie producers, and their ilk convince us that entertaining, exciting life is not something that exists all around us every day but instead can only be found in movies, they get to sell life itself back to us. That is, when you spend your spare time watching television rather than traveling or falling in love or playing soccer, you think that the most excitement you can have is in watching a travel show, a soap opera, or a sports game on television. And the more you watch these things on television, the more you forget that you could actually be out doing these things yourself rather than just watching them. You'd be surprised how much more exciting it is to actually make music yourself than to watch MTV—how much more fulfilling it is to have sex yourself than to watch some strangers in a pornographic movie—how much more exhilarating it is to actually struggle against an obstacle yourself than to just watch an adventure movie. But the less you leave the television set to actually do these things, the more empty your life is, and the more you need the television shows to make up for the lack of any real excitement in your life.

And that's where the media moguls come in. They're happy to provide you with a substitute life—at a price. Sure they'll sell you second-rate sex and violence, vicarious excitement and affection... but you have to pay for it on pay-per-view or cable television, you have to pay to buy the television sets and the movie tickets and the computer modems, you have to buy the latest fashion or music magazine. Above all you have to listen to their commercials on the radio, read them in the magazines, or watch them in between television shows. These commercials are carefully engineered to get you to spend your money on the products being advertised... and when you do spend your money on them, you'll need to work harder and longer at your job to make more money. In fact chances are that your job isn't too rewarding to you either, and rather than making you feel so alive that you don't need television anymore your job probably makes watching television seem thrilling by comparison.

Here's the part that would be hilarious if it wasn't so tragic: as likely than not, the job you put all your effort into has something to do with the media or marketing industry. Maybe you work at an advertising agency, or a television station, or for some business that makes and markets a product that is completely useless to humanity—but that everyone buys because it is so heavily advertised (Coca Cola is a good example). So while you're getting burned out and missing out on real life just so you can buy a cheap substitute for it, you're supporting the same system that is wasting your time until you die. And make no mistake about it, you are going to die—do you want to look back on a life of watching and talking about the Cosby Show, or a life of pain and pleasure, romance and struggle, love and hate? Are you satisfied to watch other people do what you could be doing yourself, if you didn't waste so much time *watching*, didn't spend so much time working at a job you hate to buy things you don't need?

The solution is simple, if you want it: it's easy to turn off your television set and go outside. Stop caring what Elvis' daughter is doing, and start caring what your friends or enemies are doing, what your lover or stepmother is doing. Walk out of your office cell-block into the sunshine and learn to do without those fancy clothes or brand new stereo so that you will be free to live a life of challenge and

## Caution: Television is A Slippery Enemy

Some people will say that you can use television and the mass media to spread useful information and maybe solve problems. I would object to this claim, because whatever small problems you can use the television to solve, you are only increasing one of our biggest problems of all—that is, that people are *still watching television*. As long as people are used to *watching*, nothing fundamental is going to change, because *watching only leads to more watching*. The major record labels and media conglomerates know this—that's why they're not afraid to put a so-called revolutionary band like Rage Against the Machine (or, now, Earth Crisis) on television or radio, because no matter what these bands say the viewer will still just stare at them, glassy-eyed, and then change the channel to watch something else when they finish calling for revolution. Television companies will even try to suck in their enemies by broadcasting shows called "Destroy Television" and promoting bands or individuals with anti-media messages—in this way even the anti-television people will end up... *watching television!*

There are no shortcuts. We must set up our own systems to distribute information, free from the problems of the mass media. Independent publications which involve the readers actively in the actual writing of the material (such as Inside Front and other punk/hardcore magazines) are a step away from the many dangers the mass media poses to human happiness. So when hardcore bands or other countercultural groups appear on television, they are selling themselves out, and selling out our larger cause of seeking to make life something that belongs to individuals again rather than something we must buy from corporations. Above all it's particularly embarrassing to see supposedly 'hardcore' record labels advertising upcoming band appearances on television... that makes it seem as if hardcore bands haven't spent the last fifteen years avoiding television because they despised it, but only because they weren't good enough to be on it! And now we're "proud" to be accepted as part of mainstream culture, we're finally "just as good" as Madonna and Pink Floyd! Whatever!

So don't fight television with television, or there will only be more television (and if that doesn't sound like a bad thing, go back and read this article again... or just turn on a television and think about what you see; then, think about what it's like to be *watching* rather than *doing* anything!). Instead fight it by helping others to create independent mediums of human exchange: independent news/music/political magazines, underground record labels, etc. In the long run the most important war we have to wage is the war for freedom to live our own lives without being manipulated, and permanently turning off our televisions would be a major victory in this struggle.

excitement, a life of new experiences—a life where you are the master of your own fate rather than just a victim of a dull job and a few sharp advertising campaigns. Surely if you used all that energy that you throw away washing dishes or programming computers for 'the system', you could find a rewarding way to earn enough money yourself to more than survive. Act now or forever hold your peace; don't talk about how bored you are, or how much you hate your job, or how amazingly meaningless your life seems (when and if you ever actually stop to think clearly about it) if you're not willing to try to set yourself free.

So Inside Front is NOT a fanzine; we're not trying to glorify any Henry Rollins-style heroes or spread any household names. We're just trying to spread information about the music and ideas that other people just like you and me are creating.



**IN A PURELY  
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NOT PRODUCTS  
THAT REALLY  
MAKE PEOPLE  
HAPPY.**

**D**id you ever wonder why your parents act so disoriented when it comes to 'leisure' activities? Why they start one little hobby, and either fail to follow through with it or become pathologically obsessed with it... even though it doesn't seem to have anything to do with their lives? Maybe they seek to lose themselves in gardening or following the exploits of some basketball team. Maybe your father buys all sorts of fancy tools (the kind of tools many men his age have), but only uses them for a few days before setting them aside—and then buys a lot of skiing equipment the next month. Or perhaps they just spend their time trying figure out how to pay off the debt they owe for that wide screen television they spend the rest of their time watching.

And—have they ever been honest with you about their jobs? Do they enjoy them? Is their work the most fulfilling thing they could be doing, are they able to achieve every goal they always wanted to? Do they feel heroic or proud every day as they return home—or are they exhausted? Do they turn that wide screen television on as soon as they come in the door? Do they have the energy to do anything else?

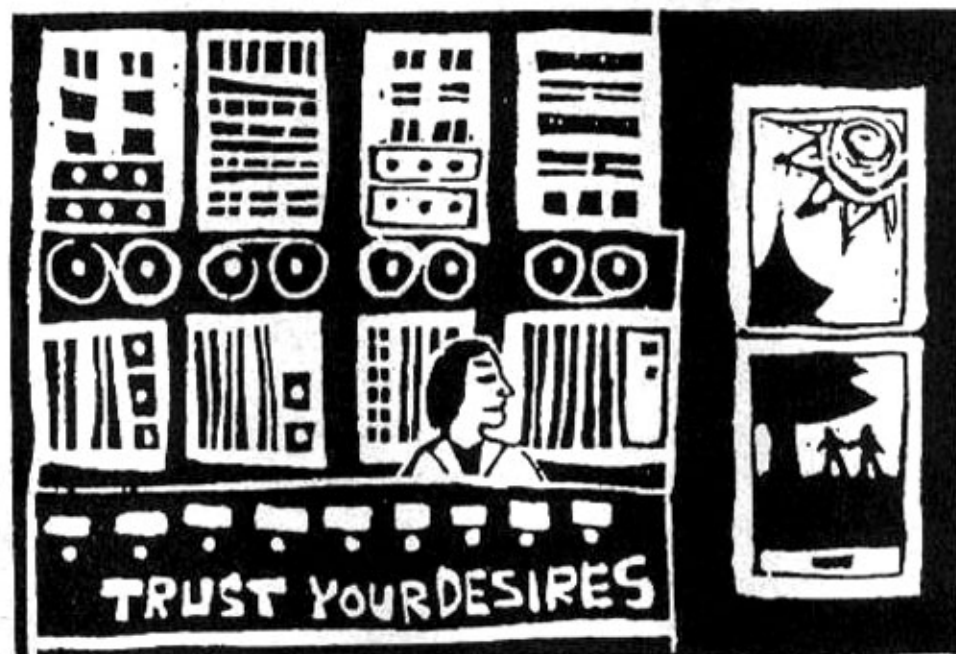
Did you ever wonder if there might be a better way for them, for you?

### *What is 'work' like?*

**B**ecause of 'division of labor', most jobs today consist of doing very specific tasks, over and over, with very little variety. If you are a dishwasher, you wash dishes: you don't get to interact with people or solve complicated problems very often, and you never get to leave the dishroom to run around in the sunlight. If you are a real estate agent, you never use your hands to make anything, and you spend most of your time thinking about market value and selling points. Even jobs that include a certain amount of variety can only remain interesting and challenging up to a point: for we work forty hours a week on average, and at least five out of the seven days. That's a lot of our lives to spend working. Work is the first thing we do on most of the days of our lives, and we don't get to do anything else until we've been at work for quite a while. When we spend most of our time and energy working on one task, or even ten different

tasks, eventually we will feel bored and desperate for variety... even if we are conditioned not to realize this.

On top of this, because of the spread of large businesses and the consequent decrease in self-employment and small businesses, most of us do not have much voice in what our responsibilities at work will be. It is hard to start your own business or even find a friend or neighbor to work for. We often must get a job to survive in which we follow the instructions of a manager who probably doesn't have much more control over his job than we have over ours. Since we don't get to decide what we are doing, chances



are that we will feel alienated from our work, disinterested in the quality of our labor; we may even feel that the projects we are working upon are unimportant.

Indeed it is easy to feel that most of the jobs available today are unimportant—for in a certain sense, many of them are. In a purely capitalist economy, the jobs that are available will be determined by which products are in the most demand; and often the products that are in demand (military technology, fast food, Pepsi, fashionable clothes) are not products that really make people happy. It's easy to feel like all your labor is wasted when the products you work so hard to sell just to survive seem to do nothing for the people you sell them to. How many people really are cheered up by the soggy french fries at McDonalds? Would they perhaps be happier eating a meal prepared by a friend of theirs or a chef they knew who owned his own cafe?

In short, "work" as we know it tends to make us unhappy because we do so much of it, because it is so repetitive, because we don't get to choose what we do, and because what we are doing is often not in the best interest of our fellow human beings.

### *What is 'leisure time' like?*

**W**e come home from these jobs exhausted from having invested all our time and energy in a project we may not have even been free to choose, and what we need most is to recover. We are emotionally and physically worn out, and nothing seems more natural than to sit down quietly for a while and watch television or read the daily paper, while we try to gather our

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strength for the next day's labor. Perhaps we try to leave behind our exhaustion and frustration by concentrating on some hobby or another; but as we are not very used to directing ourselves in the workplace during the day, we often don't know what we really want to do when we are free at home. Certainly some company or another will have some suggestions for us, whether we receive them from advertising or watching our neighbors; but chances are that this company has their profits in mind at least as much as our satisfaction, and we may discover that playing miniature golf is strangely unfulfilling.

Similarly, of course, we don't have much time or energy left over from work to consider our situation or participate in any rewarding activity which requires much time and energy. We don't like to think too much about whether we enjoy our jobs or our lives—besides, that might be depressing, and what can we do if we don't enjoy them, anyway? We don't have the energy left to enjoy art or music or books that are really challenging; we need our music to be soothing, our art nonthreatening, our books merely entertaining.

In fact, we come to associate having to expend effort and *do* things with our work, and associate relaxing and *not doing* anything with leisure time. So, because many of us don't like our jobs, we tend to associate having to *do* things with being unhappy, while happiness, as far as we ever know it, means... *not doing anything*. We never act for ourselves, because we spend our whole days acting for other people, and we think that acting and working hard always leads to unhappiness; our idea of happiness is not having to act, being on permanent vacation.

And this is ultimately why so many of us are so unhappy: because happiness is *not* doing nothing, happiness is acting creatively, doing things, working hard on things *you* care about. Happiness is becoming an excellent long-distance runner, falling in love, cooking an original recipe for people you care about, building a bookshelf, writing a song. There is no happiness to be found in merely lying on a couch—happiness is something that we must pursue. We are not unhappy because we have to do things, we are unhappy because all the things we do are things we don't care about. And because our jobs exhaust us and mislead us about what we want, they are the source of much of our unhappiness.

#### What is the solution?

**Y**ou don't have to work at those jobs, you know. It is possible to get by without all the Pepsi, all the expensive clothes, the wide

# How IS THE ETHICAL WORK 'ETHIC'?

screen television and the expensive interior decorating that all those paychecks go to pay for. You can try to start your own business doing something you care about (although this still involves the danger of having too little variety in your work), or you can try to find a job in today's marketplace (good luck!) that you actually enjoy... and that leaves you enough time and energy to do other things in your life that you also enjoy. The most important thing is to arrange your life so that you are doing things because you want to do them, not because they are profitable—otherwise, no matter how much money you make, *you will be selling your happiness for money*. Remember that the less money you spend, the less you will have to

worry about getting money in the first place... and the less you will have to work at those dehumanizing jobs. Learn to use all your 'free' time, not to vegetate or spend money on entertainment, but to create things and accomplish things—things that no one would pay you to make or do, but that make your life (and perhaps the lives of others) better anyway.

Some will argue that the system we live within would break down if we all were to walk away from our jobs—so much the better. Haven't we built enough automobiles, enough shopping malls, enough televisions and golf clubs, enough fucking nuclear weapons already?

Wouldn't we all be better off

if there was a shortage of fast food and a surplus of unique home-cooked meals? If playing music is more rewarding than working in an assembly line, why do we have so few good bands and so many transistor radios? Of course a 'work-free' world is a dream we will probably never see come true; but as always, the challenge is to make this dream a part of *your* world, as much as you can—to liberate yourself from the chains of mindless consumerism and mind-melting employment and live a more meaningful life.

**STRIKE**

**ON**  
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RECONSIDERING  
WORK AND  
'LEISURE TIME'

WE ARE NOT  
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ABOUT.



# Dear Mr. Dingledick:

## Inside Front's Letter Section

Dear Inside Front—

First, is the O.L.C. song "Too Much Authority" on your compilation CD not representing the exact same mentality you are always criticizing Earth Crisis for?

Also, I've noticed you often equate spelling ability with intelligence. This is a shallow and stupid way to judge people. Anyone who has ever read "Anxiety Closet" knows I'm lucky to spell my name right. I don't think that means I'm a moron. Why myself and others aren't spelling bee champs I don't know, natural ability, schooling, not caring...? But I can tell you it's not a lack of intelligence. I consider myself a fairly intelligent person, even though I did just have to look up "intelligent" to see if it had one or two L's. (EDITOR'S NOTE: AND DESPITE LOOKING IT UP, DARI ACTUALLY SPELLING IT "INTELLEAGENT" THROUGH HIS ENTIRE FUCKING LETTER. We've corrected his errors where we could.) I don't mean to brag, but it does kind of make my point—last time I was tested, my I.Q. was 142. That's considered "genious" whether I can spell it or not. I also manage to maintain a 3.5 G.P.A. at one of the top schools in the country, despite a general lack of effort and having 1000 other things going on in my life. Maybe you should consider judging people on what they say and not how well they spell it.

In regard to your review of the "Final Count" video compilation—how can you possibly judge a band and their "revolutionary-ness" on their physical appearance and/or style of music? Aside from Struggle and Chokehold, Frail is the most revolutionary-minded band I know. Yet, you call them harmless kids. What kind of revolution is a bunch of high school jocks knocking each other's teeth out? Why does hardcore have to look like football to be revolutionary? How fucking shallow.

Finally, Ground Zero distribution will not be carrying Inside Front #8 due to One Life Crew being on the CD. We refuse to, in any way, support this or any racist, classist, homophobic, nationalist, and violent band. Our apologies on this unfortunate situation. Peace, Dari Fullmer/Anxiety Closet FANzine/Ground Zero Records—4 Leona Terr., Mahwah, NJ 07430-3025

Dearest Dari—

1. I'm not going to try to defend O.L.C. against your criticism of "Too Much Authority", especially not after all the shit that has happened between me and them.

2. Correct spelling does not indicate intelligence so much as common sense. We in the hardcore community want to present ourselves and our ideas in the most coherent manner possible so that we will be taken seriously by others from all walks of life. Frequent spelling errors indicate that you are either stupid OR do not care enough about your writing to make it look polished and serious. When you publish a 'zine filled with spelling errors, or Karl from Earth Crisis fails to spell twenty two words correctly (words such as 'awesome' and 'finally,' no less!) in an interview, the members of the hardcore community in general look stupid or lazy to the rest of the

world... because 'zines and interviews are permanent high-visibility records of what goes on in hardcore. All you need is to consult a dictionary or computer spell-check to stop fucking the rest of us over; Dari. Pass the message on to Karl/Erth Krisice.

3. So, you, Ebullition, and a couple other distributors will not carry Inside Front #8 because O.L.C. appeared on the included CD compilation. I will explain why you are betraying the hardcore community by doing this... but first, I'd like to mention that the CD's that came with I.F. #8 were already pressed before I had read the vaguely racist anti-immigrant lyrics on the O.L.C. full-length, and long before the violent incident at the Cleveland festival. The songs they had sent me for the I.F. CD were neither racist nor exceptionally violent. So by the time it became clear what was going on with O.L.C., I already had 1100 CD's on my hands with O.L.C. songs on them. Should I have destroyed all those CD's, considering that there were SEVENTEEN other bands on the CD's who all needed and deserved exposure?

And that is why your decision not to distribute I.F. #8 simply because of the O.L.C. tracks is ridiculous and short-sighted. In that issue other Inside Front, there were songs by seventeen other bands, almost all of whom had really intelligent, important things to say, and all of whom really deserved a chance to have their music heard. On top of those bands, there were scene reports describing all the projects and hard work of plenty of labels, bands, 'zines, etc. across the world. There were in-depth reviews of hundreds of records by hard-working, sincere bands who at least deserved to let the public hear about their music through a widely-read hardcore magazine. There were columns by a variety of people, all of whom had worked hard to offer well-thought-out ideas that could improve the lives of readers... for instance, I believe Loara's column about the fashion industry's war on women could really have helped girls who grew up bulimic as she did.

By refusing to distribute I.F. #8, you are not just fucking over every band on the CD, every band who sent a record for review, every columnist, and every kid in every country who sent in a scene report. You are fucking over every kid who might have had a better life if he had gotten the 'zine from you and read Loara's article or heard Trial's song. You are fucking over every kid who might have read the review of the Nations on Fire CD, sought it out, and had his or her life changed for the better because of it. You're fucking over every kid in the hardcore communities of Belgium or Massachusetts who would have liked others to read about their scene in the scene reports. In short, you're not boycotting an O.L.C. CD; you are, rather, boycotting two of the least harmful songs O.L.C. ever released, at the expense of the efforts and possible happiness of literally hundreds of kids. Hardcore is not just some silly hobby to most of us—it is a community from which we draw our life's blood, and I'm sure some people (whether readers or contributors) depend partially upon Inside Front to be connected to that community. I'm not trying to sing the praises of Inside Front here—I'm saying that whether it was Inside Front or Profane Existence or Hardware you were boycotting for a reason like this, you would be betraying the whole hardcore community. Please, consider the pro's versus the con's of issue #8 of Inside Front, and think about it.

4. Finally, about my review of that video, in which I comment that the kids at the shows look so passive and harmless that I find it really hard to believe any of them truly want revolutionary change: Let me give you some background on my perspective. When I started really getting into punk/hardcore, I was a furiously angry, frustrated teenager. Everything in my world looked unjust and unfair to me: my girlfriend was getting into drugs heavily as the result of the pressures



# Dear Mr. Dingledick:

## Inside Front's Letter Section

of having to live on welfare in a two-room apartment with her terminally ill, bedridden mother and grandmother; my friends (and sometimes I, as well) were constantly attacked and beaten for looking "punk rock" (which was a lot more dangerous then); authority figures such as cops and teachers would assume this was our fault, and discriminate against us similarly (to the point that it was hard to stay in school or get a job); it drove me crazy to always see this same bullshit happening to a much worse degree to members of ethnic minorities and people of non-heterosexual orientation; and above all, I lived every day in a society I could not fucking relate to or feel comfortable in.

I would go to punk shows and the other kids there felt like I did. We were all fucking angry as hell, so angry we could barely even begin to articulate it; as we waited for the bands play you could feel the tension and rage we had built up in the air. When a band we loved broke into a song, screaming about their frustration, we too would express our pent up frustration by screaming and rioting. We were so angry, so outraged at the world around us, so impatient to see things change, that we couldn't hold still, we couldn't keep ourselves calm. If you have a shred of life left in you, you can't stay calm when your mother is dying, when your friends are becoming addicted to drugs, when you watch your world destroyed by industry and dirty politics. It eats you up inside when you can't so much as blink without some bullshit commercial trying to sell you something you don't need or some brainwashed moron trying to make you sell your soul to some irrational doctrine.

I am as angry now as I was then, but I have worked hard to think about things and educate myself so I now have some idea of why things are so fucked up and what I can do with my energy to try to change things. That, I think, is the essence of 'hardcore'—to take your frustration and do something constructive with it. But if I wasn't so worked up about things, I wouldn't care enough to be trying to do something about them. When I watched that video, the kids I saw in the bands and the audience looked so bored, so passive and disinterested, that it was really hard for me to believe that they really are angry about anything or impatient for any kind of change at all. The motions they all were going through looked so ritualized and meaningless to them that it was clear that there was nothing revolutionary going on—you can buy boredom and ritual at your local fucking mall. I might be wrong, but as a reviewer I have to call it as I see it, and what I saw didn't make me think that these kids has their hearts in what they were doing. Not to say that they never could or never will work towards a better world, but what I saw didn't look like a group of kids who felt like they had anything at stake in the struggle for the improvement of our world and our lives. This doesn't have anything to do with "jocks knocking each others' teeth out" or any other stupid bullshit displays of macho insecurity; this has to do with whether or not people have their hearts in what they're doing. Anyway, Dari, thanks for writing, and take care of yourself.

Sincerely, Editor "D."

Anyone else who wants to get crucified in our letters section is welcome to write us.

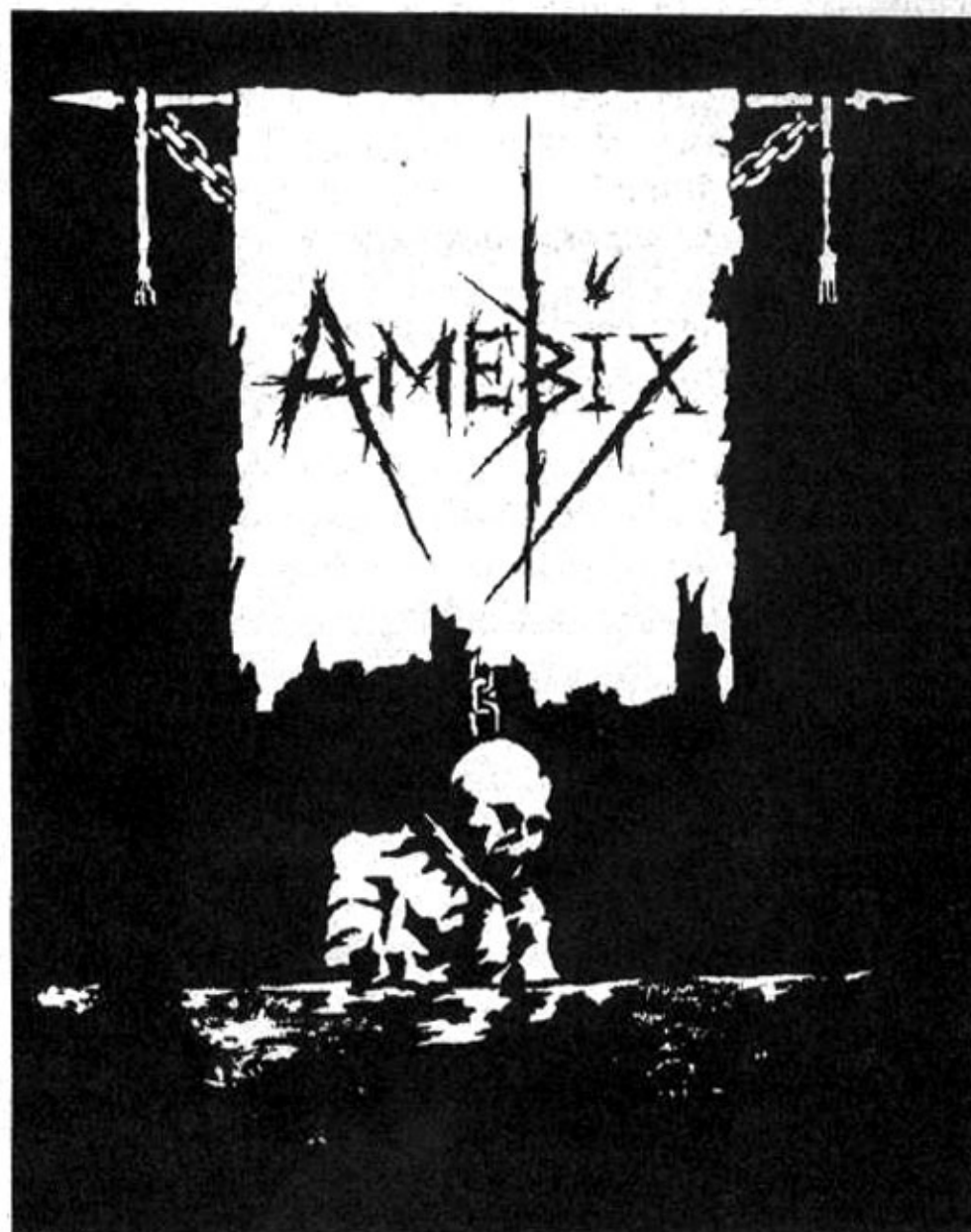
## Classifieds

1. SXE vege kid looking for SXE kids in the Detroit scene. 16 years old. Plays guitar. Recently moved from Scotland. Listens to Release, Unbroken, Ignite, G.B., Strife, etc. Starting 'zine. Alex Awn, 29200 Lori Kay, West Brook Manor, Farmington Hills, MI 48334

2. Wanted:

Alone in a Crowd 7"  
Clevo HC 'Final Word' -cass.  
Integrity 'Grace Of Unholy' - cass.  
Together 7" comp.  
+other ltd. stuff. Offers, letters etc.  
to: O.P. Vaissi, Tuohilammentie 68,  
Finland. Al B. and Becky R. you owe me . . .

3. Wanted! Will buy or trade for Axe-grinder "Rise of the Serpent Men" LP, copies of the Trial 12" on Hipster ["rip off"] records, live recordings/video footage/photos/interviews of the Amebix, rare/live recordings of of Diamonda Galas, artwork by Ernst Fuchs, Situationist propaganda, a copy of Werner Herzog's Nosferatu (1979), or rare/obscure varieties of root beer or cream soda (for instance, Iron Horse root beer). Contact us at the Inside Front/Crimethinc. address.



**Attention: In future issues of Inside Front, starting with #10, classified ads will be free. Only one per person.**



If you build it, they will come . . . maybe

Hello, my name is Chris and I opened a store with a friend of mine named David in southern California called On the Edge Records, while we carry a little bit of everything (obviously, no racist shit), we specialize in SXE because that's what we're into and no store out here takes SXE seriously. We wanted to open a store where kids could go to shop without fear of persecution. SXE has taken some serious blows to its credibility over the years after too many "role models" and "icons" of the scene have fallen and proven to everyone that often times it isn't true 'til death but rather true 'til 21. We are here for the kids who are SXE now and who will be SXE 10 years from now. I'm going to give all of you free thinking kids out there who don't want to have bosses for the rest of your life a lesson and show you how we did it and what we went through so maybe you can do it in your community too.

**First:** Don't give up your day job. You will make **no** money at first so if you are going to do it to cash in and rip everybody off for your own profit, go work for a major label or better yet, join an organized religion.

**Second:** If you or your family aren't rich and you can't borrow money to get started you'll have to do what we did . . . **credit cards**. Get as many credit card applications as you can find and when you fill them out put **student** in the area where it asks for your occupation. The plastic will roll in and you should be able to amass a lot of credit. Be careful though because you still will have to make the monthly payments and if you don't you should start checking the train schedules to see which one will get you out of town fastest. Credit cards are the hardest way to get cash because of the interest rates which rape you, but if you have no other means of getting money, it will be the only way to get your business started.

**Third:** After you've secured your financial backing, it's time to look for a place to put your store. In this case, the old cliché of "location, location, location" really is true. We opened across the street from a high school so even on the days when the SXE kids can't borrow the keys to their parents' cars we still get business from the mindless fucks across the street who can't live without the latest buzz clip on MTV, like Civ.

Try to find a place that has cheap rent and make sure the landlord is trustworthy by having somebody professional look over the lease before you sign your life away.

**Fourth:** Surround yourself with people you can trust who will look out for the store when you can't be there, we have a great group of friends here who volunteer their time and it makes it easier on everybody by keeping the stress to a minimum.

**Five:** Most importantly, make sure your scene

I N S I D E F R O N T ' S

H O W T O

s e r i e s

**We opened across the street  
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can't live without the latest  
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will support what you're doing. If your scene sucks shit, your store will fail because apathy will drive you out of business. Go to shows and sell records so you can hook up with people, pass out flyers and business cards, run specials and sales to get people interested. Do whatever you have to do to get your store's name out. People have to know that you exist before they can shop there. Above all, be patient. One day, maybe, you'll be able to support yourself by only working at the store, but until that day comes, get a job and work for the man so that one day the man will have to work for you!

If you want to visit us, get in touch with us, or mail order merchandise (sorry, we don't have a catalog.) Contact the store at::

On the Edge Records  
c/o Chris  
10533 Los Alamitos Bl.  
Los Alamitos, CA 90720  
Or call/fax:  
(310) 430-6975  
(310) 430-7846 (fax)

**OPENING A DIY RECORD STORE**



## INSIDE FRONT'S

## HOW TO

s e r i e s

Sooner or later, if you're in a punk/hardcore band, you will have to tour. Touring is the best way to spread your music and message; because out of all the people who go to shows, only some of them buy records... out of all the people who buy records, only some of them read 'zines... and out of all the people who read 'zines, only some of them mail order music. So before you worry too hard about getting interviews and records out, you should concentrate most of all on playing shows far and wide. I'm assuming, of course, that your band is artistically ready to present itself at its best—and psychologically ready to suffer through the grisly ordeal of touring. If you think you're ready for it, you're probably not... but you might be after reading this advice column on the subject.

## BOOKING

You should be able to get the phone numbers of people who book hardcore shows from the informal network that exists within our community. Ask other bands for their booking numbers, call those numbers and ask them for more numbers, and go from there. There really aren't any shortcuts to this method—lists of booking numbers tend to go out of date fast (since hardcore kids seem to come and go so embarrassingly fast) and books like "Book Your Own Fucking Life" not only suffer from this problem but also tend to list such a broad variety of individuals without differentiating them that you don't know if you're going to play a hippy commune or a redneck wedding. If anyone finds getting numbers to be that tough, just call the Inside Front hotline, and we can give you advice and help.

Once you have the numbers, start out at least a month in advance, and in the beginning try to book two or more shows for each night. Believe me, you'll have two or three shows cancelled for each night before you get one that is solid (if you ever get a good show...). You'll probably have so much trouble keeping shows booked that you'll end up booking many of the nights from the road. For this reason, you should have a friend at home to try to keep on top of your show dates while you're on the road, to help out by keeping in touch with promoters and rebooking cancelled shows. When you do get a show booked, make sure far in advance that you have an information number on the show, directions to the show, and know exactly when you must be there. It will be too late to get this information later—and, you'll find, booking agents are hard to reach when you need them.



## PACKING

Don't bring anything you can do without! It'll just get in the way, and you'll probably lose it or something. That is to say, leave behind that extra nice shirt, or ironing board, or collection of letters from your girlfriend. But do bring everything you could possibly need: general repair tools, duct tape, toilet paper, weapons (that will *not* be recognized as such by cops when they search your vehicle!), credit cards, postage, a cellular phone for emergencies (if you can steal or borrow one!), rope, bungee cords, etc. Bring one or maybe two roadies (but no more, as they will get in the way, slow the band down, and perhaps distract you from your focus: making music) in charge of packing and unpacking the vehicle, watching over equipment, selling merchandise, and keeping track of everything in general. Make sure you pick your roadies above all on the basis of how responsible, dependable, and skilled they are; there is nothing worse than dead weight on a tour, and nothing better than an individual who can contribute to the group in a variety of ways.

## TRANSPORTATION

Renting a vehicle is pretty damn expensive, but you may have to, so make sure you know exactly how much it will cost in the worst case scenario. Whether you rent, borrow, or use your own vehicle, it is crucial that the vehicle be in good enough condition to be expected to make it safely through the tour. Van explosions, fires, crashes, and disasters have destroyed more tours (and occasionally bands) than any other problem. Someone on the tour should be skilled with automobile maintenance and repair, and should check on the condition of the vehicle every day, even when it seems to be doing fine.

Make sure your vehicle (and your drivers) are well prepared for whatever weather you may be travelling in—bad snow or even rain can lead to accidents. Whenever at all possible, someone should sleep in the vehicle each night, to protect the band from theft.

You'll want to split up driving as fairly as possible, unless you're lucky enough to have a really good long distance driver in the group. Even then someone should stay up with him and her on late night drives. Plan a route ahead of time, and bring a couple different road Atlases with you—plus closeup maps of cities you're playing in.

While you're driving, make sure to always watch for landmarks; otherwise a small mistake can go undiscovered until hours later, when you realize you are three hundred miles from the show. Figure not only gas costs but also tolls (which can be very expensive in the northeast U.S.) into your budget. Some days you may have to pay up to \$15 in tolls.

## HOUSING

Have a few friends' houses (relatives should suffice, if you have no friends) lined up along the way as places where the band can recuperate and gather new supplies. Of course you should arrange this far in advance so you can depend on them. In towns in which you know nobody, you can expect decent help from strangers (often the person who books the show can put you up or offer advice), but you should expect the worst—especially if you have more than five people in your band. If you absolutely have to rent a room, make sure you do it early enough at night that you have a decent



selection of motels from which to choose. Bring your own sleeping bags (and, if you're sissies, pillows), but no extra bedding, as it will just get in the way. Camping out often works for bands, but bad weather can make it a nightmare and it's not a good idea in winter anyway.

## FOOD

Bring as much nonperishable food as you can without overpacking. DO NOT eat at gas stations, even though that is the only easy way to eat on tour: the food there is all far overpriced and extremely unhealthy. Whenever you stay with someone, ask them to direct you to a grocery store so that you can buy lots of healthy food cheap. Eating healthy on tour is crucial; you probably won't be eating much, so make sure you eat right or else you will get sick or be too exhausted to play well.

## COMMUNICATIONS

You'll be at kids' houses, useless payphones, clubs without phones, in the van, etc. and it will be very hard to stay in touch with anyone, either at home or about the tour. Bring a calling card of some kind so you can at least make long distance calls from payphones and kids' houses. You should have a voice mail/answering machine at home, as well, for people who need to contact you (a pager might be a good idea). As I said earlier, it really helps to have someone dependable at a steady number who can take care of business for you while you're on the road.

## MERCHANDISE

It sucks, but if you ever make any money at all, it will be from band merchandise (those of you who, like me, find the idea of selling things to be inherently counter-revolutionary will find this really distasteful... but I'm just telling it how it is). Have a table up as early as possible at each show, before the kids spend their money at other tables, and try to get a

location where kids will at least notice you. Try to have a variety of stuff available, but don't have too much other material distracting from your records or clothing or whatever; or else people may pass over your stuff entirely. Have a roady in charge of organizing and presenting everything, and make sure careful records are kept of everything as it sells (or is given away for promotion) so there is no doubt in anyone's mind as to what is going on at the merchandise table.

## MONEY

Keep careful records of everything (merchandise expenses and profits, band debts and loans, band income and expenses, etc.) so no one will be treated unfairly and so the band will not suddenly find itself completely broke. Try to be prepared for hidden costs: vehicle maintenance and repair (changing the oil and tires, etc.), buying food, buying or repairing equipment, paying tolls, medical expenses (cold medicine, broken bones, etc.), etc. etc. etc. Try to arrange how much

# INSIDE FRONT'S HOW TO SERIES

you can expect to be paid at shows far beforehand; and when you are being paid, keep in mind that almost no one will treat you fairly unless you insist on it. Given the option most club owners or promoters would rather have a little extra money to buy a hamburger and Coke rather than make sure that you can afford gas to your next show. Be fair but very firm.

## ADVICE TO MUSICIANS

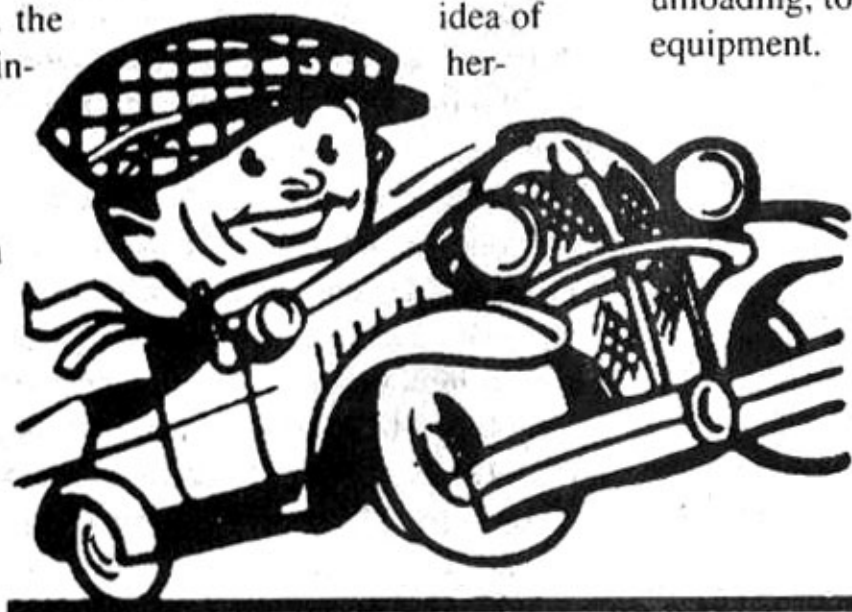
Guitarists should take two guitars, both of which they should keep in tune so they can change in the middle of a set if necessary. Of course they should have enough extra cords, batteries, strings, and picks to supply an army. A tuner might help, for loud, crowded, and crazy situations. Drummers should have extra sticks, extra drum heads, extra snares for the snare drum, extra drum keys, extra screws and other parts, extra pedal springs, and a wrench and screwdriver. Road cases are a real asset to a serious touring band, because they protect your equipment from otherwise inevitable transport and unloading damage... however, they do take up a lot more space, as well as being expensive. The band should have a checklist of equipment which they consult frequently, especially during loading and unloading, to prevent theft or loss of costly and crucial equipment.

## ADVICE TO SINGERS

First consult the article "Singing with Dwid" in Inside Front #7. It is of utmost importance that you take care of your throat, or else you won't be able to adequately play your part in the band. Take throat lozenges and plenty of anything else that helps your throat. I've found that something that helps far more than anything else is to simply not speak at all for the rest of the night after each show. This way your voice can heal for the next night. Of course this is the time when you're meeting people and discussing things, so it's hard to remain mute, but let the other band members do the talking. Warm up before shows by loosening up your throat and making a little noise. I've been told that drinking hot tea in the morning (and not speaking for an hour afterwards) also helps your throat to heal. More than any other band member, you must avoid illness at any cost.

## PHYSICAL HEALTH

Second to automobile trouble, illness ruins more tours than any other problem. As members of a touring group, your health will be completely interdependent: because you all eat, sleep, and breathe together every moment of the day, any illness that one of you gets will spread to the others instantly. Touring is difficult enough; with strep throat or fevers, it becomes near impossible. And remember, you're on the road to give your very best performances for people who haven't seen you before. So the members of the



DO IT YOURSELF TOURING



## INSIDE FRONT'S

## HOW TO

SERIES

band and the roadies owe it to each other to get as much sleep and healthy food as they possibly can. Be in great physical condition before tour, because on it you won't get any food, sleep, or exercise. You will be stuck in a little box breathing freeway smog half of the time, and the other half of the time you will be breathing dirt and cigarette smoke in the worst clubs and houses you can imagine in every ghetto in the nation. Bring as many vitamin supplements (vit. C especially), protein supplements, and varieties of medicine if you can. It's tempting to stay up all night every night when you meet new people and see new places, and to some of you it might be tempting to use all the drugs that may be around you, but I would recommend against both, because they really wear you out and set you up for sickness. Also—expect to get very dirty, as public bathrooms in the U.S. are pretty fucking horrible (as will be most of the houses you stay at) and showers will be pretty hard to come by. I recommend listening to bands with the letters "dis-" and "anti-" in their names... somehow that makes me feel more comfortable when I'm covered in dirt and grime.

## MENTAL HEALTH

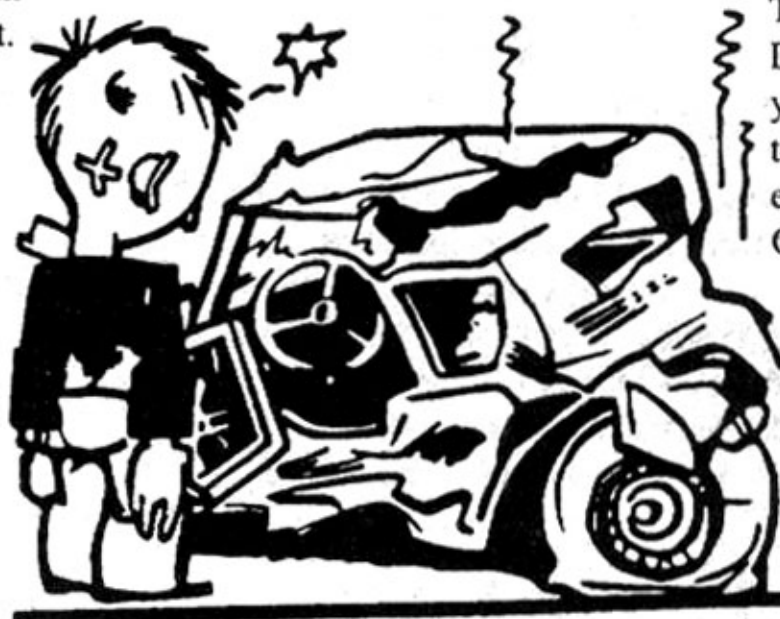
If you love your bandmates and roadies when you leave for tour, you will hate them when you return. If you already have trouble getting along with them before you leave, expect the band to break up (and possibly kill each other) during the tour. If you have an easy life at home, touring will be the hardest thing you ever experience... if you don't really have a home and your everyday life consists of stealing food and slouching on lonely streetcorners, touring won't be so bad—in fact the occasional free food and housing will be exciting. Try to keep a positive attitude so you can get along with your tourmates; the less complaining and the more bighearted everyone is, the better it will be for everybody (it's just like real life or more so). Don't let bad shows get you down on tour: you'll have a million of them, and the best things a new band can do are to learn how to play a great show to three kids, and to get over playing badly fast enough to play well at the next show. On your first couple tours you'll be learning, above all; learning to do those things, and making new friends and contacts that will help you in the future. After a few really tough and unrewarding tours, you'll have enough knowledge and experience to start putting together decent ones.

## ONE MORE NOTE

This amazed me, but there are still some teenaged girls out there who think there is something intrinsically exciting about guys in bands. These young women are probably not actually attracted to you, but only to what they think you represent: a little rebellion, a little MTV-style rock and roll glamour, maybe a little attention from a new guy from out of town. Going to great lengths to sleep with these girls (so they can

tell everybody how they slept with the bassist of so-and-so band) is probably a bad idea, because it is likely to get in the way of general band needs and will thus cause tension and possibly hurt your tour in general. Not to mention that you're probably just helping them to make more of a mess of their lives (and perhaps your own), as the usual concerns relevant to sex with strangers also come up here. Please don't mistake me for a puritan, but my advice is to ignore how lonely you are on the road and treat these girls as the young, misguided human beings that they are, not as party favors. I'm sure this situation will happen to you at least as often if you are a woman in a band, so my advice is relevant to both sexes.

## CROSSING THE BORDER TO CANADA



This is very difficult. Don't let anyone book you a show in Canada telling you it will be easy to get there. Occasionally they don't check a vehicle, but usually the border cops will go through your stuff. If they think you're crossing to their country without a work permit, to make a

million bucks playing shows (even if you're more likely to lose money), they won't let you in. If they see equipment, let alone shirts and records, they'll be really suspicious. The best thing to try is to have a fake contract to record at a studio in Canada (hide the shirts and records well!) so they think you're going to bring money into their country. You could also try to say that you're taking a shortcut from one part of the U.S. to another, if that is geographically feasible. These cops will confiscate mace, weapons, fireworks, etc. (basically anything you're not allowed to have in junior high school), so be warned. You may think I'm joking about how difficult crossing the border is... but when Dan and I tried to cross on our tour last June, the cops tried to plant marijuana on us and bully us into admitting it was ours so they could incarcerate us. It took a few hours before they finally had to give up and let us go—and by then our show was over.

## TO SUM UP

*Touring is very difficult when you organize and execute it on your own without the help of some big fucking company. I've seen many bands set out with real dreams and meaningful goals, who after many months of gruelling and unrewarding work couldn't remember what they wanted except maybe to get paid their guarantee and get a nice hotel room to sleep in. Touring is so exhausting that it can force you to forget and for-*



*sake your something you band, so do not the better of lose sight of and your long Fight!*

*mission. But it's must do as a allow it to get you. Do not your idealism term goals.*



## by Bryan Alft

The majority of punks- including myself- never saw the world before the 1960s, but it's influence is prevalent in our world today. Many movements, including those for racial and sexual equality, nuclear disarmament, and the protection of the environment resulted or were expanded because of discourse and attitudes during the hippie era.

To study the effects of the '60s would be to find out that, while the powers that be were not brought to their knees, these powers were forced to listen. And, in some cases, were forced to act on behalf of the peoples' demands. There is evidence of this in the existence of various environmental protection laws produced in the early '70s. As a result of these laws pollution levels have been brought down (Although recent legislation may erase such efforts). There is also evidence of this in an increased dialogue about equal rights for women and other minorities, Affirmative Action laws, and an increased status of these individuals in the work place. (I am hesitant to get too excited about this, for while it is improved from the pre-'60s era, it certainly has a long way to go. But, then again, so does the environment.) And, most obviously, there is evidence that change was affected with the government eventually forced to pull out of Vietnam.

So, how the hell does this effect punk and hard core culture? Well... I would go out on a limb to say that few youth movements in the U.S. today effects the lifestyles, habits, and personal beliefs of it's participants as much as punk and h.c. (except, unfortunately, maybe Christian groups) Those individuals who become involved in punk/h.c. very often question and change the foundations of their education, religious up-bringing, perceptions of societal value, etc. They often change their diets (vegetarianism/veganism) and many refuse to consume alcohol or other drugs. These individuals also become part of their own system of consumption and communication (D.I.Y., non-profit or low-profit, trading, networking for our own shows, production of our own products, distribution, etc.).

enough to explore it and change themselves (and many of these people give up on it before long anyway.) I don't know exactly how to expand our influence and make a more significant change in our world. Maybe we can't. But it seems we allow ourselves the luxury of being so overly jaded about the possibility of affecting change that we hardly really try. I am just as guilty of this as anyone else in the scene. And, I must admit, I don't have any brilliant answers.

Of course, I may be too idealistic and want to believe in the culture I am part of too much. I would just hope we would all at least think about the possibility that a culture that can do so much to create its own, relatively safe, environment could focus energy toward bigger issues as well. Issues other than any of the trivial ones we seem so intent on driving into the ground.

“The official view of the sixties is it's a bunch of crazies running around burning down universities and making noise because they were hysterics or afraid to go to Vietnam or something.... That's what people hear. They may know in their lives and experience that that's not what happened, but they don't hear anybody say it, unless they're in activist groups. That change is possible, that it has been won, is not the message that the system is pouring into you through television and radio and newspapers and books and histories. It's sort of beating into your head another story. The other story is you failed, because you were a bunch of crazier. The mainstream media conveys that if there have been changes, it's because we, the elites, are so great that we carried through the changes.” -Noam Chomsky

***Happy birthday,  
you sadist!***

by Adel 156

The birthday of one of the world's greatest philosophers just passed recently, so I thought I'd celebrate it by writing an article in his honor. The wonderful Marquis Donatien-Alphonse-Francois de Sade, better known as The Marquis de Sade, would be 256 years of age today.

The Marquis remains to this day one of the most notoriously known, yet rarely understood philosophers. As James Brown is the godfather of soul, de Sade is the godfather of S&M (the name Sade is where we get the word "sadist"), and this usually provides the reason why most people know him, but haven't read an inkling of his

[illegible]



works. The real de Sade is a philosopher of the highest kind, one with a passion for life and a passion to destroy. Many could find this out easily, but are either put off or become too involved in the melodrama of his sado-masochistic storyline.

The Marquis wrote stories, dialogues, letters and plays where he discusses the stupidity of religion, the lows of capitalism, where women fit into this world and practically invents Fascism before the word even existed. Everything de Sade wrote is not necessarily known. There are some lost texts due to the French Revolution, a dozen or so stories, his thirteen year prison diary, a few novels...lost forever, seized by the police, destroyed by his unsympathetic family members and only half of his writings have been translated into English. Yet, he is lucky to even escape the Revolution, let alone his writings.

Sade's books and stories each contain a devilish mixture of satire with straight-forward social commentary. Most who do wind up reading anything by him, wind up asking, "Is this guy serious?" For instance, is he really recommending torture as an aphrodisiac and anal theft as a way of promoting economic equality? If they are past this, then they usually wonder, "If he is serious, where is he serious?" Is de Sade truthful in his moral stories and dialogues or in his anonymous novels of torturous eroticism? One must keep in mind that de Sade is always a serious writer at play. He writes to enlighten. He writes to entertain. He writes to horrify. He writes to show you that a pessimistic insight into human relationships and the conflicts between unconstrained desires and constrained social order.

The very heart of de Sade's philosophy is natural egoism. Since nature is a name for existence and everything therein, anything that can exist is natural...including any human desire, despite what a "moralist" might say otherwise. According to de Sade, humans are like any other animal, each one born with a particular taste, impulse, craving, need and so forth. Our actions and our thoughts follow nature's prompting and any internalized restraint such as morality, virtue, remorse and religion is an anti-natural interference. Morality is a quite cunning ploy made entirely up by priests for their own benefits and to line their pockets, which is proper for them, due to the fact that they are egoists in their own right. Since morality is nothing more than an old wives' tale, any and all judgments of right and wrong are illusory. Life is truly neither unjust nor fair. He is being quite Nietzschean about the whole thing, going beyond good and evil. Not necessarily saying all you do is fine and dandy. He is just saying that what you do, is...what you do! No act, whether it is saving a life or taking a life is moral or immoral, it's just human nature. Now de Sade is no nihilist, he doesn't want to destroy all values. He is merely stating that there is no altruism. If you go out of your way to do something good, it is simply a way to make YOURSELF feel better. Example: when one gives money to a panhandler, they gain a feeling of generosity and feel good about themselves or avoiding a feeling of guilt by shooing them away. The Marquis says each person is an egoist, and he or she thinks and acts in their own best interest and looks out for themselves. Now, one might say, but I love my wife/husband/lover and would protect them even if I were in any danger. The truth is that this is no different, you are still looking out for #1...yourself! If your wife/husband were to say die because you didn't save them, that would cause you great pain and you would be miserable, in turn, you are doing it in your own best interest so as not to be miserable. And if you let them

die, then you really didn't love them, so it wouldn't hurt you either, now would it? It's all quite simple really. If any of this sounds objectionable, that objection is simply out of self-interest. You don't want to face reality, so you transpose your personal concerns into universal principles and you try to get everyone else to respond in the same manner as yourself so you may feel just a bit more secure in your relationships to other people. Likewise, if you told yourself that it is immoral to abuse your spouse or lover, that is your self-interest underneath those grand ethics. If you were to hurt your partner they might leave you or hurt you back and you will either feel pain or guilt. To avoid this outcome you stand guard over yourself and call it maturity and/or sensitivity. Covering up the fact that you're actually looking out for yourself by labeling things as ethical or unethical, moral or immoral, trying to make it a worldly view other than what it really is...your own view! After all, don't we make everything up as we go along? As a product of your culture, you draw these lines of conception between right and wrong. What's the difference between a love bite and a brutal hurting? The difference between abortion and infanticide? Pornography and eroticism? There are differences, but ask a thousand people and you'll get a thousand answers. We make up what is right and what is wrong and each person sees it differently. All assumptions, beliefs, ethics and philosophies are, by their very nature, made-up explanations.

The Marquis never engages in any fundamental investigations like other philosophers do. Never asking, "What is reality? What is Nature? Man? Individual?" The Marquis knows and he believes! He extols the goal of philosophy as, "...to teach truth and destroy prejudices," and does so by staying in a strict ideology of mechanical materialism and natural determinism. To him, only matter and physical force exist, governed by natural principles...and he's pretty much on the money! What did the Marquis de Sade want? Was he trying to convince us of unsettling implications into libido, nature and reality? Was he trying to pass along certain ideas? What he wasn't out to do, for sure, for his readers or even humanity, were favors. His misanthropic creations were his one weapon of revenge against a world that frustrated him so, forcing him to marry a woman he did not care for, locking him up for 13 years for his violent sexuality, and then almost executing him for not being a cruel enough judge during revolutionary times. Sade went beyond merely writing lewd and nightmarish scenes, he set out to subvert people's usual way of evaluating moral judgments. He maintains that only our nature, through physical sensations and basic drives, is authentic; all abstractions such as ideals, ethics and religions are "prejudices" humanity has invented to shield itself from the truth of existence. His pen was his sword and he shoved it straight up mankind's asshole into his heart! PO Box 820407. Miami FL . 33082

## ***How I learned to stop worrying and love The Computer***

*How I Fought the Cold War by Gregory Jansen*

These days people are finding themselves more a part of the online community each year and subjected to its customary practices. Once belonging to only a highly exclusive group, the online world is now within the reach of anyone in the middle class. Everyone on a college campus has felt the constant push to join in this *computer revolution*. However, before becoming a respected member of the *information class* the initiate should understand that our flashy new Internet initiation ritual customarily involves more than technological protocols. In order to know just what to expect from *cyberspace* we must explore the roots of the computer culture. I refer to the American computer users of the early eighties. Specifically, however, I mean those people who communicated through the first computer networks. This connection enabled the computer users to organize as a segregated community, they had an ability



to commune through superhuman digital telepathy, thus they ignored the voices of all non-computer users. Their communication created a barrier between themselves and the mainstream of culture, a new den of cabal discourse.

In the early eighties, computer users were aliens among us. The Internet was budding in the nations universities. For most of the United States, this was the time when the first computer bulletin board systems (BBS's) were set up. As soon as the bit began to stream, a new forum had been opened up for conversations. Although the topic of conversation was anyone's to decide, there were clearly constraints on the subject matter imposed by the users themselves. For the most part, these computer communicators were white middle class men and boys. Many of them were involved with the high-tech industry in some capacity and held a modern technical view of the world. Women and blacks were almost completely absent from the scene. These demographics rather obviously pointed the computer discussions along certain prescribed topics. In the early online world there was a climate with higher concentrations of particular cultural biases.

For starters let's examine what kind of information was transmitted through these channels from the very beginnings. Aside from passing on technical knowledge, the majority of online traffic was in pornography and games.

Cybersmut is not new to anyone who has been online for very long. Even on the BBS's of the mid-eighties there were always file sections devoted exclusively to porn. Often this was the very element of the bulletin board in which the system operator (sysop) took the most pride. For myself, having come of age with access to these BBSs, the files there were always available. I knew that whatever kind of pictures I could desire were readily available to me. In such a case there is usually some tension between shame and desire or the id and the superego, if you prefer. Due to the nature of the online crowd, nobody attempted to dissuade others from vice. In the online universe such morally questionable material cannot stigmatize the anonymous subscriber. In this sacred space the rules of the outside world did not apply. Bear in mind that this was taking place at the same time as the politically correct movement had the rest of the nation biting their tongues. This contrast alone seems to best clarify just how sub-cultural the online world was.

The video games of the eighties can be divided into two broad categories. One is the type driven by carnage and the "kill or be killed" rule. The other is of greed. The goal is to maximize and overcome, to dominate totally one's competitors in a game of strategy.

The graphically violent and militaristic games of the eighties set a pattern which today's game programmers have taken to extremes. However, the frequency of military dress in games has declined substantially. Back in the eighties, along with Rambo genre films, our video game self was a one man army. He was capable of killing dozens of enemy soldiers and destroying innumerable hidden fortresses. Along the way to the fortress the player could receive extra points for liberating oppressed shopping-mall characters from bamboo prisons. Thus the player destroys the evil legions once again "making the world safe for democracy." I wonder how many games it takes before this scenario begins to affect the player on a deeper level. How easy is it to confuse the rules of games with reality. Why are the evil legions always little brown men? Why do they keep on charging at you despite certain death? The assumptions of these games are pathological in any other context.

The empire building games are all about mastering the forces of nature and the will of people. You become the organizer of the world. If you lose control, the game is over. One becomes part of a race similar to the arms race in which slowing down eventually means death. The struggle is for military power, for land, for wealth and for technology. Only by securing more and more control can you succeed. In these games youngsters become tacticians, both the generals and the economists. Taking the seat of power on a test run, the techno brat learns how to handle the reins. I have enthusiastically played out many games of conquest. In every one of them the skill most desirable is effective administration of the empire. Exploitation is the key to the game. This is the logic behind the scenes and the

game is played successfully only within this frame of reason.

Let's further examine the prototypical computer-connected person of the early eighties. We are stepping here into some very broad generalizations, but analysis is about reduction. Please take a minute and think back to those cold war years. Do you remember that huge defense industry that protected us from the Russians? That industry was the birthplace of this new fetish object, the computer.

The first computer devices were designed to target enemy aircraft from the decks of battleships. Fighter pilots and tanks' crews have been training in computer simulations for decades. The Stealth fighter cannot fly without sophisticated computer systems. All of the first research in virtual reality was done with backing from the department of defense. Military spending has driven the high-tech industry for many years, and especially in the early days of computers.

Given this, it should come as no surprise that computer games are traditionally so graphically violent and military. Computers themselves emerged from a military culture. The very first computer games were computer simulations of warfare situations.

The military-industrial complex was where many of the technical elites found themselves working. The people who initially started tinkering with home computers had been building little models of fighter aircraft ten years before. Our rocket scientist fathers had an undying faith in the wisdom of technological dominance. Lurking behind all of it is the absolute and fundamental symbol of the atomic bomb. If anything, this bomb has been the organizing force in the American psyche for the last fifty years. A testament to technology itself, it showed Americans how to maintain order in a world of chaos. Growing up in a cold war computer home was the equivalent of having gone through military flight school. I have previously said that this computer subculture carries customary practices of its own. I would like to push this hypothesis even further by stating that this computer world had a ritual function in American society. That function would be a male initiation.

The father buys a computer for the son and justifies the purchase as an investment in the child's education. In doing so the father has also brought the son into a larger rite of passage. The son is now subjected to new influences through the online culture. Grandfather Society also has big plans for the young man. The computer is an exquisite training device. It punishes and rewards the ego through winning and losing. The father cannot know exactly what he has done to his son. He has nothing more than a dogmatic faith in technology. This is the part of the modern outlook that is Big Science. However, the computer brings with it much more than a scientific understanding.

Human ideological programming is implicit in the computer program. When the programmers write software, they program more than just the machines. They program ourselves. As we have found, the culture of computers is sexist, militarist, capitalist and imperialist. It is a total package that inducts the young user into the patriarchy of the modern world.

It resurrects the specter of the A-bomb in the psyche of yet another generation. Boys learn that life is conflict, that dominance is survival. They learn to lust for women's bodies and the blood of enemies. From such an early age they begin to see people as objects and numbers on balance sheets. They are taught greed and at the same time paranoia. Maybe a decade later we can try to be more skeptical of the computer nursery.





# Is slamdancing dead?

by Richard Allen

The discrepancies between punk rock's stated code of ethics and the actual practices of its adherents are legion. Even in this time of commercial overkill, however, it must be said that punk rock does an admirable job of bucking the tide of the mainstream. Rather than flinging wide the doors of its culture in hopes of broader popularity and a greater influx of other peoples' disposable income, as most subcultures do eventually, punk has done a relatively successful job of closing ranks against the Rollinses and the Rancids of this world, kicking them out of the punk scene and into the mainstream, rather than standing by as they usher the mainstream in. The ruthlessness and bitterness with which this "scene eviction" is accomplished is an additional deterrent, as the obsessive cliquishness it implies does well in keeping the squares at home.

However, wholesale negation of anything that catches the eye of the mainstream, be it bands, fashions, customs, or what have you, has an inevitable downside—the scene is prone to outdoing itself and letting the mainstream run roughshod over things it itself invented. The proximity of pop culture makes us, the supporters of the scene, shy away from our own culture rather than moving us to take steps to protect it. One notorious instance of this is the reactionary attitude towards slamdancing (or simply "dancing" as it was more often called before anybody needed it explained to them how people were going to dance at a punk or hardcore show) that is so commonplace today.

These days, unless you're at a show where the word is out that the band is somehow "acceptable" to dance to, you will get glared at and comments will circulate if you undertake any dance step more physical than tapping your toe. You will be called a "macho asshole" or a "frustrated jock." The people who say as much don't understand the history or significance of dancing at shows. What they do understand, however, is that you can see slamdancing's dimbulb cousin, moshing, on television all the time, and you almost can't blame them for putting two and two together and concluding that this is where you learned it from.

The truth is that many of these people haven't been a part of the scene all that long (most punk/hardcore fans, being teenagers, arrived on the scene long after the explosion of "alternative" music made moshing as much a part of stadium-rock ritual as \$25 t-shirts or seas of flickering lighters), so they don't know the former significance of the pit at shows, let alone the difference between moshing and slamdancing, which is significant. For the record, moshing is running around in a circle shoving people. There's no rhythm to it, since the mosh participant obviously doesn't consciously connect the movement to the music; moshing ensues no matter who's playing or what form of music is being played. To wit, I attended a show last spring where a raging pit of fifteen-year-old wannabes moshed to the sounds of the Make\*Up, who, despite their former incarnation as the Nation of Ulysses, are essentially a lounge-funk band, and whose music, separated from the punk milieu, would never inspire one human being to collide with

another.

These, however, are not the conditions from which slamdancing, pogoing, or any of the related punk dance styles emerged, or at least not in my experience. When I first started going to shows several years ago, the dancing that took place seemed like a natural response to the music. It was fast and crazy, so people danced in a fast and crazy way. It looked scary from the outside, but if you watched closely you could tell there was some sort of order at work beneath all the chaos. This was made even clearer to me when I gathered up the courage to enter the pit for the first time. Unwittingly charging in against the tide (what I learned then still holds true now - the pit ALWAYS goes counterclockwise), I caught a stray fist to the face and went over like a load of bricks. Just before my skinny thirteen-year-old body could make contact with the hardwood floor, however, several pairs of hands seized me under the arms, stood me back on my feet, and shoved me back into the pit, going the right direction. Once I was moving with the crowd, I realized that there was lots of physical contact, but the dancers weren't evil thugs. There were tall skinny guys and short pudgy guys, maybe a couple of tough guys, quite a few not-so-tough guys like my undersized self- for the most part, just goofy kids having fun in an aggressive, but not malicious, way. And the dancing was, in fact, dancing—everyone had their own particular style of skank, but there were no particular rules, except the counter-clockwise one and others that proceeded from common sense (keep your arms down and out of other people's faces, pick people up so they don't get trampled, hold up stray hats and watches so their owners can reclaim them, et cetera).

This doesn't really square with the contemporary understanding of slam pit as vortex of senseless brutality, does it? Well, that may be a result of self-selection. Once all the non-tough guys leave, only the tough guys remain, and since nobody's around to show them how to behave properly (as the thing to do has been not to stand up front and request restraint, but to move to the back and whine about how the people up front are ruining everything), the tough guys are in charge. The difficulty of correcting that sort of situation is obvious. That's not to mention the emergence of some other constraints that didn't exist in the past. For instance, the changing face of punk/hardcore venues (from big halls to people's living rooms and basements) means there often is no space in a packed room for vigorous movement. Also, on a realistic note, dancing at shows has long been a male-dominated activity (although the idea that aggressive dancing is a manifestation of oppressive gender characteristics is belied at least in part by the fact that a lot of the moshers at "alternative" shows are female), but the boys' club mentality in punk and hardcore from which slamdancing indirectly profited in years past is far less in evidence than it was even five years ago. Nostalgia aside, we all, myself included, need to remember that there are many women (and hey, men too) who are physically not able to withstand being run into by people twice their size and who have as much of a right to be up front as anyone else.

If dancing now involves these problems and complications, you may ask, then why bother? Because the music demands it. I can't believe that people, even today, can hear music as powerful as punk or hardcore and not feel like going insane to it (although bad punk or hardcore doesn't necessarily create that kind of reaction; that's one sign that it's no good). And dancing makes shows more fun—I think I speak for a lot of people when I say that whatever method I choose to release energy at a show, whether slamming or just jumping up and down or punching the air, makes the show more rewarding for me. It also reminds me that I'm not totally at the mercy of the band onstage, I choose to enjoy myself and to do my own part in making the show more than passively consumed entertainment. Like many other things at shows that people complain about (excessive singing along, people jumping onstage, et cetera), dancing can be seen as an attempt to make the music more of a communal means of expression than a proclamation from on high. And lastly, dancing is a good way to overcome self-consciousness. After a period of not dancing at shows out of fear of collective disapproval, I realized that the fault lay not in my dancing, but in the attitude of anyone so mired in the depths of his or her own insecurity that they would project their own fear of embarrassment onto a stranger and thereby condemn him or her for having somehow "lost control."

Anyway, given these constraints, I can't recommend that we try to recreate Los Angeles circa 1982 or New York circa 1987, but I can offer



two scenarios that show how dancing—physically involved dancing, not overly self-aware head-bobbing, which is an easy rut to fall into—can emerge even in today's timid climate. Straightedgers, for one, have a whole slew of more stationary dance moves that are obviously an outlet for aggressive energy, but don't involve quite as much of an accident risk or bystander annoyance factor as charging around in a circle. And occasionally the audience is mature enough to police itself in a way suits the interests of everybody. For example, a few months ago I went to see Avail, one of the few bands that the public still seems to feel is okay to dance to. I'd never seen them in North Carolina before, so I was afraid that the show would either be a stand-and-stare kind of event or an unregulated shoving match. As it turned out, the audience divided itself neatly into three different sections: the pit, then a wholly separate section of people who were simply jumping up and down, and behind them the non-dancers. The pit itself was fairly friendly, there were lots of people, male and female, involved, and the hall was big enough that anybody who had a problem with the dancing could withdraw and still see the stage. People were free to enjoy themselves any way they felt was appropriate. And really, that is what I ask of you, the audience member—don't shy away from expressing yourself physically, whether it's by pogoing or kickboxing or however you feel like moving. By taking responsibility for yourself, you relieve other people of the need to dictate your actions and pull yourself free of the fear and the weight of supposedly "enlightened" social conventions that plague so many others.

If anyone's interested in more rambling of this sort, issue #5 of my zine, *Things Fall Apart*, is available for \$2.50 postpaid from Richard Allen, 2609 John Milton Dr., Herndon, VA 22071. It's 48 pages and features interviews with Action Patrol and (you guessed it) Catharsis, plus other fun stuff. Please write with any comments or criticisms.

## Axel Orange.

by a guy in Germoney

Earlier this year, I've been talking to Marc of M.A.D. (Musical Defence Service). They are one of the bigger tour promoters in HC here in Germany and because of the proverbial integrity of da scene they have to deal with a lot of knives in their backs. Envy, disappointed bands and gossip are some of the reasons. Of course, I'm not innocent. I like gossip. It makes it all worthwhile and helps you develop all the prejudices-or to give it a better sounding name-thinking patterns, which guide your actions. The problem about gossip is just that people are too obsessed with negative gossip. Therefore, one shouldn't rely that much on gossip, because it's mainly bad news that spread around. And too much of that taken too seriously might leave you ignorant. Granted, there are more ways of developing a decisive process, but who believes everything that's written down in a book or newspaper or is spoken by the persons themselves? Anyway, to cut it short, Marc called me on my prejudices about him and refuted my criticism. More than once during the conversation he had me cornered-my jaw dropping to the floor, giving no reply. I'm not used to talking to people who prove to be superior in the handling of words and who challenge my theories of how things work (e.g. "gossip"-see paragraph above) in such a defeating fashion.

One more example? Before the call, I was almost sure that most of the political views expressed by the hardcore movement-through lyrics and fanzines-are of little practical value and are first and foremost self-serving. You know, "change yourself before you change the world." (I'm not taking fiction into account here, the vegan reich, once more, isn't recognized). While all the grassroots social work just seemed to serve as a valve for the malcontent that would otherwise turn against the roots of injustice, the system itself. It just soothes the effects my money-making has on those off whom the money is being made. (No, I don't want to close the soup kitchens or put down volunteers' work I just keep wondering how bad it has still got to get, before people really want change and what makes them accept the misery). Marc provided indifferent opinion by

voicing a strong political stance and he seemed pretty competent about how he backed it up, unlike me.

I'd still say I don't look at things the same way Marc does. A hardcore crowd won't ever change anything worthwhile concerning politics. Hell, I'd love to tell you that I believe in anarchism, communism, veganism, liberty or justice, but that would be a lie. Just like you, I'm only in it for the music. But I really respect Marc for what he believes in. Did anyone so far think about me having to shut up if I lack the main point in HC anyway? You're probably right, but I'm beyond right or wrong, so I'll just continue. I don't believe in society systems, I'm too self-centered and never content with what others decide for me. Just take capitalism: there are far too many doomsday scenarios as a direct by-product of capitalism than one could probably claim its working. It almost seems like their number grows daily. Be it ecological, economical, fear of war or major label infiltration, seems like we're doomed. Hell, we all die in the end (just read a Jello Biafra lyric); at least we earned it.

So capitalism and thus our current way of living is wrong, what am I going to do about it? Going on demonstrations, protesting, maybe a little vandalism feels like a touristic approach. "I watch as the world slowly becomes a revolt..."-this is not standard english, but it sounded like this to me. (HERESY wrote it originally as "...becomes unravelled..." a little disappointing for my purposes. A comprehension error of freudian dimension). Well, fuck the apolitical, apathetic losers. We definitely need change. What about a revolution right now? It can only improve things, right? I'll complain about the new order in due time. About what's going on here: I'm looking forward to seeing Avail, Los Crudos, Toe to Toe and Catharsis soon. Lets see if they are a match for the fantastic NWOSH (New Wave of British Hardcore Metal) that sweeps Europe these days. Prime examples for me are Stalingrad and Rito. You should have metal tolerance, but readers of the 'front should have plenty thereof, so check them out if you think HC '96 lacks originality and the good old days are more than romanticized past. Underclass is a swell band as well in the Rorschach meets Drop Dead vein, they have a split 7" out with Hard to Swallow, the Power Violence-tag comes to mind here. Voorhees-if you haven't heard their "Infest-meets Boston HC-with-harsh-lyrics" sound yet you miss out big time—a band I still need to see live someday. They're a little more popular, but expect no metal influences here, which also holds true for Underclass and Hard to Swallow. Check Armed with Anger or Days of Fury concerning inquiries about their releases.

Germoney: recommendations go out to ULLC who formed out of the ashes of Ego Trip. Their new 7" has a distinct emo touch, but still enough anger to provide a healthy balance. Oops. Sorry for mentioning the 'e'- word. I guess, I just rang your repell-reflex. Emo vs Metal core is childish. I don't know if I mentioned this already...Amen 81, which is dis-core with attitude recently played a set, covering the whole the Crew and they think about covering Slayer's "Reign in Blood," one of the best records- musically of all time! Their singer/drummer (we call him Disruptor) does cool tasmanian devil impersonations and pulled a stunt extraordinaire a few weeks back: he applied for a Job as police officer to get the application talks taped. Afterwards he stole several hundred propaganda flyers of how cool policemen are. They told him to cut off his mohawk and dreadlocks. Amen 81 has a 7" out that comes with a stupid prospectus which advertises the police.

Burned Out created the slogan "Hardcore heisst wieder kämpfen" (Hardcore means to fight again). Crude mid-80's stuff with german lyrics-if you liked Inferno, you





can't fail here. Didn't see them live yet, but chances are low they don't live up to their slogan live. And now for something completely different, loony department: have you heard of that bizarre legal quarrel between the owners of the moon? A german claims being the rightful owner of the moon because Friedrich the Great (some german monarch) gave it to his family in 1756 for a present. He wants his "rights" getting settled because american Dennis Hope(?) claimed ownership of the moon 16 years ago at the San Francisco district authority and since sold 2000 properties of the moon. (After an article in the local newspaper last week). Sounds like a story for that Kohut guy. Maybe they should sue Armstrong for trespass back in '69? See you next time. Greetings go out to Fidel Castro, best wishes for your 70th birthday yesterday. You're punk! Axel Orange 8/14/1996

## Everything you always wanted to know about prison, but were afraid to ask pt.3

by Martin Maassen

Greetings from behind the walls with another look at the Inside Front. This month I want to discuss the mental and emotional hardship of prison, and how it affects the day-to-day survival for an incarcerated person.

As it goes without saying that prison is a physically demanding ordeal, it should also be obvious how difficult prison is to endure mentally, emotionally. Since a sentence to prison usually implies that a number of years must be given up by the inmate to the state (often unwillingly), a tremendous toll is taken from the spirit of the person behind bars. The prison experience has often been compared to combat duty during war. The 24 hours a day, 7 days a week vigilance that a convict must exercise for his own welfare is extremely demanding and taxing. When you consider that a lack of vigilance is often the reason most people are caught and go to prison, it is for some a totally new experience having to watch their back; guard their possessions; watch their words; and monitor their physical appearance. For even the prison vet it is an emotional drain. It should not be surprising that a good deal of the most secure and successful survivors of prison are in fact military veterans! The constant pressure and stress that permeates the prison population makes for a hostile, edgy living environment. Of course this stress isn't forever, and after you've adapted to the reality of your new home you can begin to settle down and establish your routine. But what about those people who can't, or don't adapt? Because, in most prisons, there exists the constant threat of violence, fear is something that must be overcome. Now don't get me wrong, fear is good—to the extent that you remain aware of possible dangers and learn to avoid them. But, fear as a driving emotion or force is deadly. If you do not learn to

harness your fear of your surroundings, then you can hang it up. Because everyone who specializes in victimization will be at your cell door waiting to take a crack at you. It is nothing to see young men turned into punks, prostituting their mouth and ass to the person who offers the best protection for the boy from the rest of the population. Scariest still, is when you see the same prostitution take place, not because of fear—but due to loneliness!

Prison is an emotional vacuum. Desolation, loneliness—these are all real feelings that are felt daily. Without the strength or tools to endure the sheer separation of yourself from family and loneliness—prison can be a cruel mistress for those too weak to go it alone. It is said: "I came here alone and I'm leaving here alone." How true. But some unfortunates here seem to forget that proverb and turn to homosexuality; or lash out against everyone and everything in an attempt to destroy the bleakness of their lonely spirit. But all that does is hinder your release from prison. Getting into trouble prolongs your sentence! AIDS is rampant inside—homosexuality as an answer to the loneliness is almost certain infection! Do your time with someone else or you might discover that they don't want you to go home—should you make parole!! Since there are no promises you'll even make parole, you should take extra care that no one sabotages your release by "setting you up." Believe me, it happens. Do your time alone.

How do you cultivate the strength to outlive your sentence? Maintain contact with the street. If you are lucky, you have family and friends to write, call and visit. Without this it is extremely difficult to keep your perspective. You must make the conscious decision that you want to go home A.S.A.P. This keeps you sober and aware of your purpose: to survive the prison experience intact mentally and physically, and to get the fuck home soon! Avoid too many friendships on the inside. Limit yourself and your personal life a very few choice people. Make sure their goals are parallel to yours. Find out what the prison offers as recreation or activities and get involved. College, school, sports, church, even band—all of these things are there as a string of positive distractions from the day-to-day reality of serving time. Their purpose is twofold: occupy the attention of the inmate, stimulate the inmate's desire for freedom through rehabilitation. My time flies. I work in the band program here fixing and maintaining the equipment, and seeing to the day-to-day operation of the program itself. Plus, I participate in a band. I play sports and exercise often. I am always engaged in letter writing or visiting my family and talking with my girl. My time is my time. I have learned to exploit the situation and have it benefit me.

Don't "keep your head in the street." While I know I said to keep the street in mind, I don't mean for it to consume your every thought. I is too depressing and can wear you down. You must learn to keep a comfortable medium between your life in prison and out.

You're in prison until release—deal with it. Accept it. Don't wander to the street in your mind because there's too much going on around you that you need to be aware of. I don't recommend keeping boyfriends or girlfriends either. It will drive you crazy wondering . . . I myself have discovered a fairly healthy and realistic way of maintaining a relationship with someone on the street—so even I don't follow that advice. It's up to you. Keep in contact with the scene! It will give you a sense of belonging while isolated from your scene physically. Zines, tapes, letters to and from guys like Brian D. are what helps me! Pray/meditate for the strength—it is there inside you.

Survive the prison experience and you take with you wisdom few people understand, much less have. The weak succumb (or, "suck cum"), and the strong mined survive! Remember that, and until next month—be careful out there!

I welcome your lip:  
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*take a deep breath and find a comfortable seat,  
this next column is a long one . . .*



*by Greg Bennick*

My plane touched down in Calcutta after a long trip which had routed me from Seattle to San Francisco to Seoul, South Korea, to Bangkok, Thailand before finally arriving in India. As we were flying in to Calcutta, I saw families living on the airport tarmac under makeshift shelters constructed up against the blinking lightposts of the runway. There were kids running around the runways in the sun, and seeing just that in itself, I knew that I was in for a culture shock. My friend Hannah was waiting for me at the airport, and we made our way out into the sunshine. We found a taxi, and haggled with the

**suumos**



be comfortable that I was getting clean food that wouldn't kill me. The difference in price is negligible by American standards, and it's totally worth it. Vegans, do not fear...you will survive in India without a problem.

Back to the Calcutta story. Calcutta was supposed to just be a landing spot for me, but my backpack had been mislabeled by the airlines and we had to wait for two days while they tracked it and recovered it for me. Those few days in Calcutta were insane. We saw poverty like I never before imagined could exist. Any innocence I had to the limits of human suffering were wiped out within my first 48 hours in Calcutta. City of Joy had discussed the lives of rickshaw pullers who slaved throughout the day in Calcutta, the last stand for human powered rickshaws in the world. To see these men though, thousands of them, thin like cornstalks, with sunken eyes, bare feet and tight bands of wiry muscle...and to know that they pulled other people around for 16-20 hours a day only to have their profits commandeered by the owners of the rickshaws (the pullers have to rent their machines from the owners each day for a huge percentage of their income) was overwhelming. Most rickshaw wallahs live only to be about 25 or 30 before dying of complete physical exhaustion, or the host of communicable diseases in the city which plague them easily because of their defeated immune systems. Hannah and I were walking along the banks of the Hooghly River one day, looking at mile after mile of homes built three feet high consisting of plastic bags stretched between sticks for roofs and walls...I thought of City of Joy mentioning the rickshaw wallahs living in slums near the Hooghly River, and couldn't believe that I was really there. Even more shocking was when I got back to the guest house where we were staying later and mentioned to the proprietor that we had been on the east bank of the Hooghly near the slums. He shook his head sadly, and told us that we had been on the good side of the river, and that the slums were far worse, and were across the Howrah Bridge on the west side of the river. I found myself trying to imagine what could be worse than living under plastic bags in a gutter filled with human waste. India has 900 million people. We were trying to keep our grip on reality intact and were having a difficult time doing so in the madness of Calcutta, so we decided to take a break one day and go to the National Museum to check out some statues and some art. It cost the equivalent of two cents to get into the museum, which we thought was a pretty good deal, and we spent an hour strolling around, checking out statues of different gods and deities and just being generally stoked that there were thick walls separating us from the harsh realities of the city. We were unprepared for what we saw next. We had made our way through a number of different rooms housing older exhibits - you need to know that this was not like a typical museum which you'd see in the States, in which every exhibit is clean, dusted, polished and labeled. In this museum, one of the most prestigious in eastern India, many of the exhibits were without labels, some broken, and all were dusty and dirty, increasingly so as we got into more of the depths of

the museum, to some of the older rooms housing things like dinosaur bones and various types of skeletons. It was in one of these very rooms, that we saw something which I know will haunt me for the rest of my life. We were looking at a large dinosaur skeleton when I saw a big glass case in the corner of the room. It was dark in the corner (the museum was not very well lit) so I had to walk over there to see what was inside. Hannah walked with me. Inside the case, there were three shelves. The top shelf had preserved specimens of various animals floating in jars. This I could handle. The second shelf has preserved specimens of various deformed animals floating in jars...an unborn calf with six legs...and more like that. This I had a hard time handling. But it was the third shelf which killed me. There, in three consecutive jars, labeled clearly, were the following specimens: Human Fetus/Three Months, Human Fetus/Six Months, Full Term Human Fetus. We just stared. We couldn't fucking believe it. There they were. Babies. Floating in jars of preservative along with the other

exhibits. Neither Hannah or I moved for what seemed to be hours. I don't know who spoke first, but one of us finally said, Is that.....? and the other replied, Yes...dead babies. We left the museum and went straight back to the guest house where I really don't remember us saying or doing much of anything for the rest of the afternoon. Every once in a while, one or the other of us would say dead babies and the other would reply uh huh as if to affirm that we really had seen that on the museum shelves. Insane.

The next day, we were able to retrieve my backpack, and after buying some bottled water (you shouldn't EVER drink the tap water over there - I knew one guy who came down with an intestinal virus just from swallowing a mouthful of water after opening his mouth in the shower...) we looked into getting out of Calcutta, because after the dead babies, we had seen enough. We wanted to head towards a village in northeastern India called Bodhgaya (bode-GUY-ah) which is where Sakyamuni,

## Hannah and I were walking along the banks of the Hooghly River one day, looking at mile after mile of homes built three feet high consisting of plastic bags stretched between sticks for roofs and walls

the Buddha, attained enlightenment 2500 years ago while sitting under the fabled Bodhi tree. Not being a Buddhist myself, I still thought it would be rad to see Bodhgaya because a sapling from the original Bodhi tree was transplanted there and still grows to this day. Our train ride from Calcutta was about 12+ hours long and was on a typical Indian train. Forget the comfort and cleanliness of Amtrak...this was more like a converted boxcar, with iron bar windows(!) and a definitive piss smell. We just laughed as we sat down, because this was luxury after Calcutta. As the train was just about to leave, about twelve Indian soldiers got on, carrying fully loaded assault rifles, grenades, etc. They were on their way to some sort of military exercises in central India, and had a blast over the next few hours playing cards, spinning their guns around, loading and unloading their weapons and laughing at Hannah and I, as I'm sure we looked very out of place there. Still, it was very bizarre. All of this was confounded by the nature of the rest of the people on the train as well. The Indian people have a habit of staring, endlessly, with unwavering gazes. This isn't an attempt to be rude, but rather is done out of sheer, unabashed curiosity. They will stare at you, into or at your eyes (if you're not looking at them) for hours. We sat on this train all day while people stared. At one point, an old man was sitting next to me on one leg of the journey. He was right next to me and stared wordlessly for about an hour. Finally, I couldn't take it, I turned and started staring right back at him, just to see what he would do. There was no effect...he just kept on staring, now right into my eyes! I turned away, defeated by his gaze and started laughing. To be stared at like this is very unusual for us Westerners, as we are so used to diverting our gaze elsewhere when someone looks us in the eyes. The old man was still staring, so I decided to try another tactic. I turned again to him and made a series of crazy faces with my eyes wide and my tongue out. He didn't even flinch. I turned away again, feeling now like a complete idiot. A long minute went by before I tried one last option. I turned again to him, looked him in the eyes, and said, Namaste (pronounced: nam-ah-STAY) which literally translated



from the Hindi (the common language of India) means something close to I bow at your feet but which is used commonly as a greeting and expression of general goodwill. The instant he heard Namaste he lit up like a Christmas tree. Suddenly with a big smile, it was as if he was a jukebox which someone had just dropped a quarter in...he started talking directly at me, in Hindi, at like 200 miles per hour! He talked nonstop for like three minutes while I just stared at him open-mouthed in amazement. Suddenly he stopped, waiting for a response. I hadn't understood a word of it, but I don't think he knew that, because I had spoken to him in his language first. I smiled, took a breath, and for lack of anything else said, Really? Hey that's pretty cool. You know, my brother's name is Darryl...there's no air conditioner in my 1988 Dodge Aries K...um, Youth of Today...Seattle Washington ... uh ... straight edge...the NCAA basketball championship...how are you doing? The man started laughing out loud, as if he had understood every word of my nonsense, though I'm sure he had had no clue whatsoever. The train began to slow down and he stood, still laughing and saying to me over and over again, Namaste...namaste. He walked off the train when it stopped, obviously very satisfied with our conversation. I was completely dismayed.

At Gaya (GUY-ah), we got off the train and took a bicycle rickshaw (essentially a huge tricycle with a bench seat for two over the rear wheels...the driver pedals from a seat in front) to Bodhgaya. The trip was about six miles, and our driver was a sixty year old man, who struggled to keep up a decent pace. We weren't demanding, but it seemed as if he was trying to let us know that he would be getting us to Bodhgaya quickly, regardless of his age. We were impressed by his efforts and paid him like three times what he was supposed to get. By this time in the trip, I was recognizing the deep spiritual history attached to India: it was the birthplace of Buddhism, the birthplace of Krishna, the center of Hinduism, etc. I thought that I might try to explore as many of the holy sites as I could over the next few weeks. We started with the Bodhi tree at Bodhgaya. It was pretty incredible to see: an old tree with a hundred and fifty foot high monument called a stupa (STOO-puh) built next to it to commemorate the life of the Buddha, and all around that, hundreds of Buddhists from all over the world, and of all ages from young to old, praying devoutly toward the tree. It was very powerful, as I knew that I was standing in a location which many Buddhists hope their whole lives to be able to see. The story of the foundation of Buddhism goes like this: Sakyamuni, the Buddha, was an Indian prince who grew weary of his life of riches and longed to search for something more tangible, something more real, beyond the walls of his luxurious palace. He left his palace, and along with a few disciples, began to travel the countryside, having shunned all his worldly possessions, and fasting on one grain of rice per day until one was able to see his spine through his stomach. One day, after a long period in fasting, the Prince was sitting at a riverside very close to the site of the Bodhi tree, when he was approached by a young girl who had some sweets with her. Having fasted himself away to nothingness without achieving the spiritual awakening he had been hoping for, the prince decided to indulge in a few sweets. His disciples, upon seeing this, abandoned him, thinking him to be without a strong will. They walked on, away from Bodhgaya to a place called Sarnath about twenty miles away to recollect their thoughts. The prince sat down to think under the Bodhi tree about what had happened...it is said that he had a revelation there which were so complete in its scope, so enlightening, that he had developed the basic tenets of Buddhism from that moment. There is a small hill near the Bodhi tree called The Place of Unblinking Gazing because it is said that the new Buddha, upon being so overwhelmed by his revelations under the Bodhi tree, climbed this hill, and sat for two weeks, staring at the Bodhi tree for two weeks without even once blinking because of his total amazement. From here, the Buddha walked to Sarnath, to catch up with his crew, and to let them know that they had missed out on some important stuff, that he was now enlightened, and that he was now the Buddha. I don't know about you, but I would have been bummed out to have been one of those disciples and to have missed all that. Anyway, Hannah and I were able to sit under the tree too, and while I can't say that anything happened which will change the course of the religions of humankind,

something crazy did happen which I'll tell you about. I was standing under the Bodhi tree, looking up at it, and thinking about all the times in my life when I have wondered more about Buddhism and what it truly stood for. All around me there was an underlying buzz, a hum, of the pilgrims and monks nearby praying quietly. Suddenly the back of my neck was burning and itchy...I mean really burning and itchy. Hannah ran over and told me that some teenage boys had run by and had thrown something on the back of my neck. I stripped my shirt off, and found that what they had thrown was a handful of what looked like either nettles or fiberglass shards! It hurt so much, and I think that part of the pain was the fear that there was nowhere for a few thousand miles where I could receive adequate medical attention if my neck were to swell up like a balloon or something. Hannah washed my neck off with our bottled water, and in a few minutes all was good again. I stood up, and looked around, trying to find the one or two guilty faces in the crowd. I was thinking blissfully of a thousand different ways to torture the little fuckers if I caught them, but after twenty minutes of searching, I couldn't find anyone. Afterwards, I realized that this was probably the first time in 2500 years that anyone had had thoughts of violence and murder under the holy Bodhi tree: the symbol of peace for Buddhists everywhere. It struck me funny to try and think of the international uproar which would have ensued if I had torn some teenage Indian kid's arm off under that tree. Maybe it's best for us all that I didn't find them. Anyway, after checking out all of the Buddhist sites at Bodhgaya, we ventured on to Sarnath where the Buddha had reunited with all of his disciples after his enlightenment. We actually stood on the very spot of the Buddha's first sermon to his followers. Like I said, even though I'm not a Buddhist, it was still pretty cool to be there and to know that a world religion started on the spot underneath our feet. We walked around Sarnath for a few hours and then went back to Gaya to begin to make plans for our next long train ride and next destination: the city of Varanasi, the center of the Hindu faith.

This leg of the journey on the train was about fifteen or so hours, and the ride isn't what kills you as much as the waiting for and transferring between trains. You see, nothing runs on time in India, nothing is clearly marked (either in English or in Hindi), and everyone seems to have a different idea as to which direction you should be going, where the ticket office is located, or even what city you are in. Rest assured, if you ask ten different people for advice or directions, you will get ten completely different answers. It took us a long time to find the right trains, but when we finally did, it felt really good to sit back in the piss smelling boxcar, packed with people carrying with them every worldly possession they owned, and just watch the countryside roll by for hours while listening to Iron Maidens Seventh Son of a Seventh Son LP on my Walkman. Hannah gave me some shit for that, because she was trying to distance herself from Western culture too, but eventually she too broke down over the long stressful train ride, and borrowed it to listen to a Rush album or two which I had with me (write me all the hate mail you want, but it's true that Rush is my favorite band of all time).

Once there, we found an area with a foot wide pathways...an entire network of them. Each side of one of these gullies has little shops carved out of the walls which don't amount to much more than cubbyholes, but which provide all of the basic necessities you might require, such as AA batteries for twelve cents each, various medicines - all of which cost no more than one twentieth what they do in the states and are all the same brands, and toilet paper - the only thing in India to compare price wise to the States. In India, the right hand is used for eating and the left is









paying attention. He was very patient and took the time to show me how to get the thing in the air. It was really cool, because neither of us spoke the others language, and we had to communicate largely with gestures and facial expressions. All of the kids on the neighboring rooftops had a blast watching me try my best to get the hang of flying that thing and instead crashing it repeatedly into the sides of buildings, dogs, old women, and whatever else happened to be in the way. It was a great day. I ended up giving the kid who helped me the kite when we left the guest house the next day on our way to New Delhi, after staying there in Varanasi for about a week.

New Delhi. Bizarre. Its a big city, but seemed to be striving desperately for its own identity. It was like being put into a time warp back to the early eighties in the United States. I mean, all the guys either had hair parted down the middle and feathered on the sides, or they had the most evil of haircuts: the mullet/Short Front Long Back (SFLB)/hockey cut - you know the one. But these versions were much worse than the norm, because unlike the typical SFLB which has a short crew cut top, these were feathered back on the top and sides and long and wavy down the back.

Fuck. I wanted to shave all of their heads.

I honestly expected to see someone in a pair of parachute pants walk by at any point, but I never did see them, or any Michael Jackson zipper jackets either. I did see an Izod shirt store in the center of the city selling alligator pocket shirts. The place was packed. I'm sure that in fifteen years, right on schedule, that they'll all be doing the Macarena, and with Doc Martens on. The strange thing about New Delhi was the mix of old school and new school traditions, and I don't mean circle pits -vs- kickboxing. While the center of the city was cosmopolitan circa 1982, in the back alleys there were still the same run-down slums, similar to those in Calcutta.

While Hannah was resting from the high fever she was having, I passed the time by going out and buying three different translations of the Bhagavad Gita and reading them all throughout the day, comparing one to the other and analyzing the word choices in each to see how these choices affected the context of certain passages. It was good to finally do, because after the rise of Krishna consciousness in the hardcore scene in the late eighties and early nineties, I know that I, like many others I would presume, was quick to judge Krishna consciousness without an educated basis for my arguments. I think that this situation is often true in hardcore these days: that people decide one thing or another about outspoken people without knowing them, the whole story behind why they do, or what they do at all for that matter. Sometimes its hard though. Ray Cappo and the Shelter crew must get judged in different groundless ways a-thousand times a day based on the spiritual nature of what they sing about. And I know that Karl and Earth Crisis get judged in similar ways, as a result of the undercover nature of what they do. I remember reading an article like this about Earth Crisis in an earlier issue of Inside Front. I guess its kind of dumb to disagree with the guy who put out your band's record while writing a column in the pages of his magazine in his apartment and on his computer, but Brian always says that he likes a good argument. Anyway, I think that it is both too easy and unfair to slam Shelter for mixing religion with hardcore (a sentiment I've heard in the past) without knowing anything about Krishna consciousness, like I had done. Likewise, I think that it is too easy and unfair to slam Earth Crisis for singing about things which they'll never really do (not a direct quote, but this was one of the points from the Inside Front article as I remember it) without knowing what they really do. I doubt that Karl or any of the Earth Crisis kids would publicly advertise their vegan actions, that is (for any FBI agents reading this) if such illegal actions actually were to take place. Its critical to do

extensive research before reaching conclusions, because I know that I learned a great deal about the nature of Krishna while in New Delhi over those three days, and while I have to say that I don't agree with it 100%, I do have a new understanding and appreciation as to what it is all about.

At this point in the trip, I had actually still hoped to travel with Hannah down to visit Vrindaban (vrin-DAH-bin) which was the birthplace of Lord Krishna, but over the next 24 hours, Hannah got very sick, and my plans had to change. We went to a very good hospital in the diplomatic/wealthy area of New Delhi, and the conditions there were still really bad. When Hannah went in for testing, the two on-duty nurses were in the lab, toasting a slice of bread between a pair of forceps over a bunsen burner! Hannah was diagnosed with amoebic dysentary (a bad thing) and they wanted to hospitalize her immediately. This would have meant intravenous work, and being as that Hannah is HIV negative and wanted to stay that way, she decided that

the dirty hospital conditions and potential for dirty needles in India was a bit too much to handle and she decided to fly back to the United States instead to get treatment there.

At this point I had to make a choice...either go home to the States as well, or continue the trip without Hannah, who up until now had been my lifeline through India. She was the one who had a grasp on the language, she was the one who could tell the difference between a safe and healthy place to eat and a place which was potentially dangerous, she was the one who had been acting as my guide. Fuck, she was someone to talk to. I had no idea what to do. It would have been easy to just fly home. Even after only two and a half weeks, I was tired, and I had seen a lot more than I had ever dreamed I would have. Still, I felt that there was something more in India which I needed to see and experience. After Hannah left the next afternoon, I sat on my bed in the guest house, listening to the sounds of New Delhi all around me. I was 14000 miles from home and completely alone. It is hard to describe

that feeling. Sure, you can be alone in your apartment, in your room, out in your yard...you can be the last one at a venue cleaning up after a show...you can be in your car late at night on the highway with no other cars around...but to be in another country, with little idea on where to go and without a good grasp on the language, now that felt alone.

I realized that maybe this particular set of circumstances might just be the best thing for me. I was locked into painful memories of others, I had been placing my healing in the hands of others, I had been guided through India by others. I started to think that maybe I had become more reliant on those around me than I realized, that maybe, to break free from that destructive cycle of dependence, that what I needed most was to go on by myself. As it turns out, this was the most important decision I ever made. Having heard that the Dalai Lama lived in a small hilltop village called Dharmasala (darm-SAH-lah) in northern India, and having been told that the scenery there was beautiful, and having few other options before me, I decided that this would be my next destination. I went to the bus station and bought a ticket for the next bus north.

It was at this point that my India trip began. Next time: Meeting the Dalai Lama, hiking the Himalayas, and a discussion of a new morality for the 90s...stay tuned.

Write me anytime with questions or comments at this address: Greg Bennick 427 Eleventh Avenue East Seattle, WA 98102 (206) 860-1510

When Hannah went in for testing, the two on-duty nurses were in the lab, toasting a slice of bread between a pair of forceps over a bunsen burner!



A number of great bands with an extremely metallic take on the traditional hardcore sound have been coming out of the Belgian area recently, with Congress leading the charge. Press-packet rhetoric aside, here's what they have to say for themselves...

**INSIDE FRONT:** What does Congress consider its mission as a band to be?

**JOSH:** When we started in '93, the current scene was concentrating on political and personal issues; musically everything was very emotional, soft and melodic. With my band, I wanted to focus on anger, rage, and aggression. To most people we were metal; I just call it powerful HC. Our mission: unity between all scenes. Metal, HC, SXE, and punk rock should all join forces to fight the further commercialization of these genres.

**IF:** What do the members of your band do for a living?

**J:** Pitbull (voice): works half-time as a city worker

U.J. (bass): does the night shift in an electronics factory

Michael (rhythms): ...

Ilja (drums): studies art

Josh (leads): baker

**IF:** What do you have to say about Good Life recordings? It seems to have suddenly become one of the biggest labels in Europe.

**J:** Ed does the best job the scene has ever had: he reports the upcoming local bands by printing shirts, releasing 7"s, CDs, whatever. It's about time the whole world knows that there are lots of talented bands over here. It doesn't surprise me that Good Life is becoming one of the biggest European labels because he works day and night to do his orders, records, ads...He's one of the most motivated, true HC kids I know.

**U.J.:** Good Life is a label that gave us a chance when we started. It's slowly becoming one of Europe's biggest labels. He's doing a good job (maybe a bit more promoting wouldn't hurt); it's also important to him if the bands sell well on his label. He's helping out a lot of new (good) bands.

**IF:** Speaking of labels in Europe, we at Inside Front were very surprised to discover that Lost & Found records was selling our magazine, since we find their label unpleasant and we never sent them any copies. What do you think of Lost & Found? Why do you think that?

**J:** L&F think they are the rulers of euro-HC; they think they're able to do anything they want, as long as their pockets get stuffed with cash. Inside Front is a very well-selling zine, so they carry it, of course. Our records are also on their sell-list; funny, our first press of the 7" had stickers with "H.C. R.I.P. 1994: killed by L&F." They'll probably never know: as long as their customers buy their products, they're happy. Most L&F kids are MTV-watchers who just jumped on the HC bandwagon and L&F is the perfect label to fulfill their needs: full-color catalogue, CD-only releases, full-page ads in every metal/punk/HC magazine, even TV commercials. The true spirit of the D.I.Y. underground scene gets destroyed by those losers.

**UJ:** Lost and Found is simply destroying everything that "underground HC" stands for. He's only in it for the bucks. He brings out crap recordings (mostly live, such as Ringworm, Confront, Youth of Today). Some bands agree to bring out an album or CD, but then L&F brings out a 7"

(split 7" with some of his bands) so people will buy it. Maybe he sells them cheaper than major labels, but if you know that it cost him about \$3 (at maximum price) to bring out a CD and sells them at \$16...count the profit.

**IF:** There is a lot of talk these days about hardcore becoming commercialized. Why do you think this is a bad thing? Name a couple examples of bands or labels who are at fault.

**J:** If HC gets commercial, the true essence is lost. The media needed a new hype to get cash from; it already was grunge, then HC, now it's punk rock. Major labels, MTV, Lost & Found are guilty; bands like S.O.I.A., Biohazard, Dog Eat Shit, CIV, Shelter lately, and the whole bunch of NY

# In This Rotten World Congress

wannabe's are definitely the reasons for the rise of commercial HC and the downfall of our underground scene.

**UJ:** Music is always in trends. It happens to be HC that is "in" nowadays. Major labels want to have a piece of the action, so they sign HC bands. In a couple of years HC will fade out of the mainstream, because it won't be cool anymore. The next trend I predict will be "thrash metal."

**IF:** I received an anonymous tip that although your scene, the "H8000 crew," claims to "rule the pit," you guys were supposedly off "looking for records" at a certain Integrity show. Do you want to make this matter any more trivial by answering this allegation?

**J:** Dwid (the "anonymous" tip) obviously referred to the show here in Belgium with Integ, Ringworm, Rancor, Liar, and Congress. For me personally, the Integ gig was too exhausting: I had to give 100% with both my bands, and then my fave band of all time, Ringworm, hit the stage, so I was kinda empty after that. Unfortunately Dwid didn't tell you how I freaked out at two other shows of theirs in Germany, where I got hassled for being too violent...

(editor's note: Dwid was not my anonymous tip, actually—I have sources far more obscure than him...)

**IF:** Speaking of your scene, I hear violence at shows is making a comeback in your part of Europe (as it recently did at the Cleveland fest here in the US!). Is this true? What do you think of that? Is violence always bad, or only when it's used to the wrong ends?

**J:** It depends on what your definition of violence is. If violence means slamdancing, feetfirsts, and other craziness, I'm behind it 100%! But when violence means gang fights, no matter if a band is playing or not, you know, just beating up because of pure hatred toward each other, then it's stupid. Over here, violence means a huge slampit, lots of consideration and respect for each other; that's what it's all about!

**UJ:** Violence is in a way good, a sort of outlet for aggression, because we live in a fucked up society (too many people in too little space is one of the biggest factors). As for shows, I find it sometimes too violent, because certain people have to prove that they're the hardest or toughest. If it's too violent for me, I stand aside to watch the show.

**IF:** Your band plays a very metallic style of hardcore. Some people say that if you use too much metal in your music, it's no longer hardcore. What do you think?

**J:** Metal is a way for improvement and progress for someone who plays music. If HC music would just stick to fast, old, and tedious riffs, I wouldn't be a part of it anymore. It's about time all the old-school bands start to realize that metal has saved the HC scene as it is today. HC is about ideas, lifestyle, and respect, no matter the musical influences you put into it. Still, I get blamed for "destroying the HC spirit" because I often wear metal shirts (ask Mainstrike). I just can't understand why these bands preach unity and respect and then leave when the "metal bands" are on stage.

**UJ:** I always thought that HC has something to do with ideals and a way of life, not the kind of music you play. It's more challenging to play metal



than your average HC.

**IF:** Speaking of the metallic style of hardcore bands like Congress play, I think it is amusing to note that these bands are often referred to as "evil" as especially considering that most of these bands are singing about being good and wholesome in every way! What do you think about calling bands like Congress "evil"?

**J:** Life is a struggle between good and evil. Every human being is good and evil at the same time. So is Congress. Hard, evil, and heavy musically, and a positive message lyrically, make a perfect combination. I have no problem with the term "evil" whatsoever. The sheer anger I release when performing on stage is the best feeling I can ever experience *in this rotten world*.

**UJ:** Evil exists in every person. It's just a matter of not letting "evil" control you. Maybe [people who describe Congress as evil are speaking] of the kind of dark and sometimes evil music we play. Some sort of image, influences from "evil" metal bands.

**IF:** While we're on the subject of evil, your bassist U.J. is obviously really into black metal. Most of what I've seen of black metal bands seems pretty silly. Sure, they dress up in funny clothes and kill each other, but I find it hard to believe they could actually pose a threat to anyone else. I'm particularly bothered by the misinterpretation of Nietzsche's thinking that many of these bands are guilty of. Where does U.J. disagree with me, and why?

**UJ:** To me, that kind of music has the same power and aggression that HC used to have. It also has some weird images, and yes, some of them are plain stupid. I was once told by a friend that it doesn't matter what people say about a band, if there are a lot of rumors spread about them, then people will check them out if it's true or not. Most of the black metal bands just want to shock people.

**IF:** From where did the inspiration for the intro on your full length ("AK Modan") come?

**J:** It comes from the computer game Castlevania IV on SNES. Congress were always interested in vampires and video games, so these tunes were the perfect representation of what we're into. We didn't rip off the entire song as it is: we played it with our own instruments, so we've put our own character into it.

**IF:** Your song on the "We Shall Fight in the Streets" 7" compilation was highly critical of religion. What has the response to your stance on this issue been? I know that every time I get off stage after speaking out against organized religion, I get surrounded by a crowd of angry 'Krishnas or Mormons.

**J:** The response was more than good. Some of the few local 'Krishnas gave up their beliefs in fairy tales and started believing in themselves. Over here, the whole religion thing is highly reduced to a small number of sincere people who don't bother anyone with it.

**IF:** Tell a story from your life that relates to some of your lyrics.

**J:** "Grief" deals with unpleasant situations I was confronted with: the death of some close relatives, and the end of promising relationships. "Stompbox" is about the inner conflict I had after doing stupid things I still regret. "Lifting the Ban" (one of my favorite lyrics) tells about the resurrection of a dead HC scene and the victory we accomplished with Congress.

**IF:** As a citizen of the US, I often find myself listening to European hardcore, reading European books, and watching European movies, and thinking to myself that Europe must be a much more artistic and intelligent social environment. Am I right or wrong? How does Europe compare to the USA?

**J:** Europe is heavily influenced by American culture. It's cool to be as American as can be, when it comes to clothes, music, and food. Maybe in the States people see Europe as more interesting, but over here it's vice versa.

(editor's note: sorry Josh, but if you think there's too much "USA" in Europe try actually fucking living here...)

**UJ:** America was "made" mostly by Europeans.



**IF:** Do you think bands from the USA abuse the European hardcore scene by touring there too much with too little quality? What can be done about this, if you think it is a problem?

**J:** US bands should see touring Europe as a challenge once in a lifetime, not as some journey to make big bucks with. Fewer tours and more motivation would be a good attitude.

**UJ:** Yes, for any American band it's possible to tour Europe, but it's very hard for a European band to tour America, unless they're on an American label. Some bands are here two times a year, because over here they can cash in; when the same band would tour the States, it would be something different. A couple of years ago, people only went to a show if an American played. Nowadays European bands can have the same (and sometimes larger) crowd that an American band gets. For example, we had to play a show with Sense Field and Four Walls Falling and some local bands. As usual, the American bands were headlining (which is in a way natural), but when we were done playing, most of the crowd went home (not to catch

the last train or anything). I'm glad to see that European bands are getting the support they should get, because there are a lot of great European bands.

**IF:** Is Congress interested in becoming well-known in the US? How do you plan on achieving this, if you are interested in it?

**UJ:** Yes, if we can keep it under control (this means by not having to go on a major label that tells you what you can and can't do). First is finding a label that wants to put out our records in America, because from what I've heard they're too expensive. So that would be a great help. Otherwise I wouldn't know how; we'll see it when it happens.

**J:** If we ever want to tour the States, we have to get some fame over there. Dwid (Holy Terror) promised to put out our 7" ("Euridium"), and people like you who push us are the best help we can get, and we appreciate that a lot. Of course, it would be easy to get well-known if we got on a US label for all our releases, but I prefer to stick to good friends next door who I can talk with and see every day, rather than let someone on the other side of the globe do the job.

**IF:** What are some of your favorite bands from outside of Belgium in Europe?

**J:** Germany: Shaft, Veil, Spawn, Upright

UK: Unborn, Lifer

France: Stormcore, Kickback

Sweden: End in Sight, Abhinanda

Norway: Lash Out, Contention

**UJ:** HC bands: Rancor, Mainstrike (HOL); Shaft (GER); Comrades (ITA); Final Exit, Abhinanda (SWE);

Contention (NOR); Unborn, Statement (UK)

Metal bands: Dimmi Borgir, Satyricon, Isengard, Storm (NOR); Necrophobic, Katatonia (R.I.P.), Ophthalamia, Unanimated, Crown of Thorns, Amon Amarth (SWE); Nightfall, Necromantia, Rotting Christ (GRE); Occult, Deadhead, Altar (HOL); Blood, Disaster, Night in Gales (GER)

**IF:** Please, say something about the cover of "Blackened Persistence" and where you got it/why you used it.

**J:** When looking for a cover, you're trying to find something that represents and fits with the music. Our sleeve is dark and evil, and so is the music; there's also a mystic touch in it.

**IF:** Future plans?

**UJ:** Bringing out a new CD, a tour in Europe with Liar and Blindfold. Play a lot of great shows. Just having a great time.

**J:** Tour the States someday, spreading the H8000 fury.

Discography:

Dec. '93: demo

July '94: CD EP "Euridium"

Dec. '94: 7" "Euridium"

Nov. '95: LP/CD "Blackened Persistence"

Josh, Poelkapellestraat 20, 8920 Langemark, Belgium



**Inside Front:** What is Timebomb's mission as a band?

**Daniele:** I really can't say: we don't have a particular mission, or a target we're aiming for. Since '91, when we got together, Timebomb has always been our way of expressing ourselves, and our ideas and convictions. So our only desire as a band is to communicate our ideas to other people.

**IF:** How would you describe Timebomb's politics? How did Timebomb come to be such a socially/politically concerned band? What projects besides the band are members involved in?

**D:** It's all been spontaneous; we didn't decide to be a political band. We happen to be a political band because all of us were (and still are) into political/social issues and we wanted Timebomb to be our tool for expressing what we thought about them. When we first started the band we were labeled as part of the red edge movement; this was a movement that tried to combine the SxE philosophy with socialist ideology; it may sound strange to American ears, but this movement was very big inside the European scene during the early 90s with bands such as Man Lifting Banner, Feeding the Fire, Seein' Red, etc. Then some of these bands broke up. Many people did regret their past beliefs but we don't. Even if I don't consider Timebomb a red edge band, the same ideals are still a part of us, although we have progressed and have a broader perspective. I think Timebomb is definitely an anti-capitalist band.

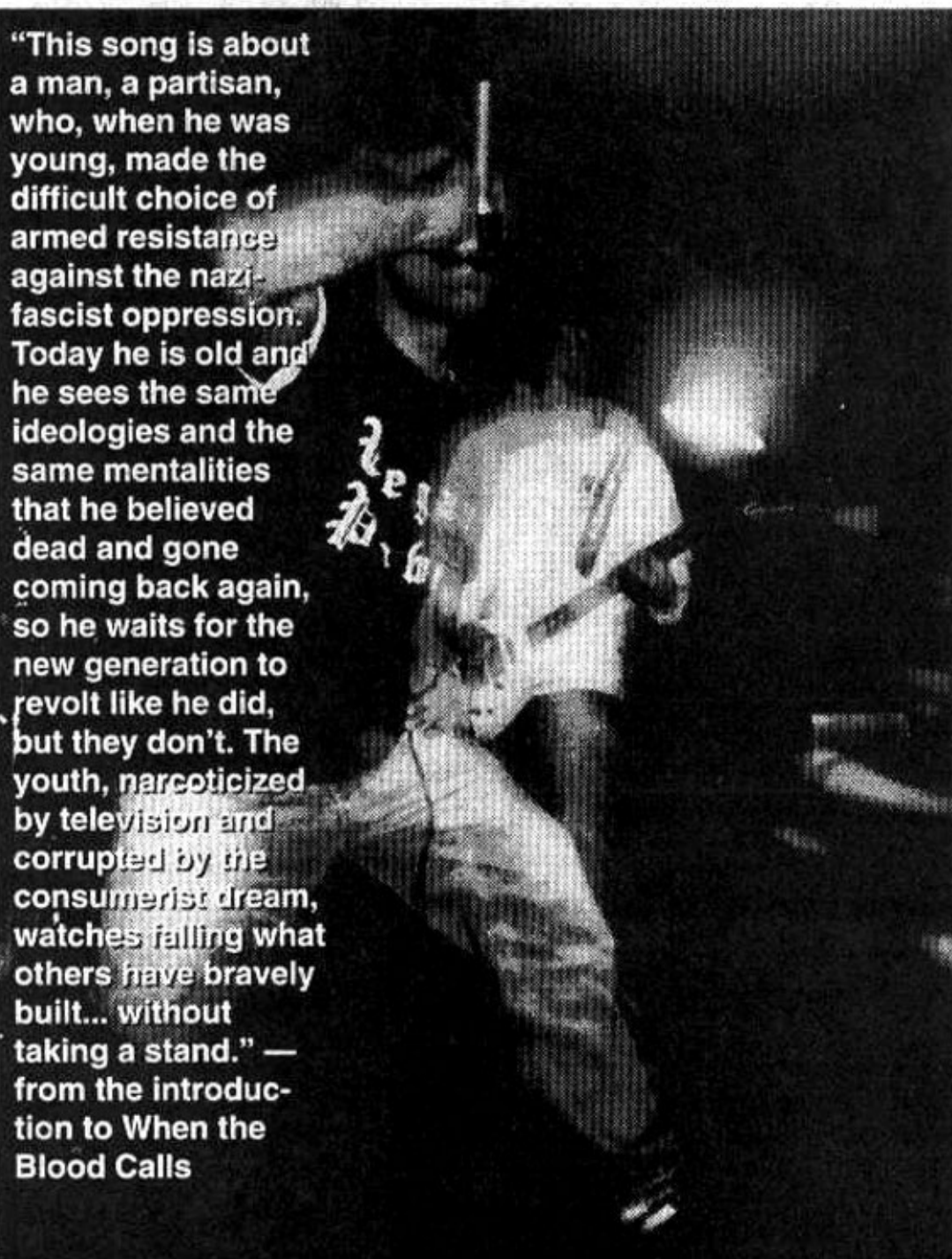
**IF:** What inspired your song "When the Blood Calls"?

**D:** I was looking at an old photograph album about the resistance movement in Italy when I saw a photo of some partisans relaxing before attacking a Nazi/fascist position. Some of them were very young, and maybe they're still alive today. So I tried to imagine a young man who has been strong enough to risk his life fighting for the freedom of his country, and what his feelings might be upon seeing the same ideologies that he once fought coming back again, and nobody taking a stand against it! In reality, our generation is corrupted by the capitalist dream, and so ideologies fade as the desire for money, power, and acceptance take their place. No one is strong enough to risk his own life for an ideal anymore and this is sad.

**IF:** London was ravaged by a horrible plague in the year 1665, and nothing could put an end to this plague until in 1666 a catastrophic fire burned 80% of the city to ashes. After the fire, the plague was gone and the survivors at least were able to live free from fear and sickness. Some of us consider today's mass-media-homogenized, consumer culture to be a more insidious kind of social/mental plague that is reducing humanity to enslaved mediocrity....So what do think is a more appropriate way to solve this problem, by carrying signs and protesting?...or by blowing up buildings?

**D:** First of all I want to say that I'm not a pacifist and Timebomb is not a pacifist band. We believe that violence is necessary and useful sometimes; denying that means living in a utopian world that doesn't exist! The capitalist system is the main cause of our problems & human/animal exploitation, Third World hunger, starvation, etc. & we must try in every way to destroy it. History teaches us, however,

"This song is about a man, a partisan, who, when he was young, made the difficult choice of armed resistance against the nazi-fascist oppression. Today he is old and he sees the same ideologies and the same mentalities that he believed dead and gone coming back again, so he waits for the new generation to revolt like he did, but they don't. The youth, narcotized by television and corrupted by the consumerist dream, watches falling what others have bravely built... without taking a stand." — from the introduction to *When the Blood Calls*



# timebomb

Timebomb is a politically vocal Italian band that has been around for a few years, but I hadn't actually heard them until their guitarist Daniele sent me their CD for review a few months ago. I was so excited by the music I heard—intense deathmetal with a hardcore edge of conviction and seriousness—and words I read—a many page insert describing their impressively intricate diagnosis of the ills of today's world that stem from the capitalist mindset—that I had to interview them to see what else they had to say. Read for yourself.

that violent actions without the approval of a large part of the population come to nothing, but only justify the state's repression of the individual's political freedom (as happened to the B.R. here in Italy). So blowing up buildings could be a solution, but it's not the first step; before we go that far we have to talk to people, to communicate & when a great number of them will stand by our side we'll be able to make a change.

**IF:** Honestly, do you think any of us will live to see today's major problems solved? Do you think any of us will live to see a better, more liberated, more peaceful world? If not, do we still have a responsibility to fight for this goal? Is it intelligent to spend your whole life pursuing a goal you will never reach?

**D:** Honestly, I don't. I don't think either you or I or any of the Inside Front readers will live long enough to see a better world, but honestly, I don't care. I don't fight for me, for my personal gain: I do it for humanity, for the earth, for the animals, and these things will always exist even after our death. We must talk to the new generations, we must give them the example, and they will do the same and so on until freedom. It's a long way that humanity has to walk, step by step, generation after generation, walking a path of little conquests that leads to liberation. You ask if we have a responsibility to fight; I say yes, we have one, it's up to us today to build the first mile of a thousand mile road that humanity will walk.

**IF:** In your CD liner notes, you mention the often cited fact that the land now used for raising cattle could be used to raise enough crops to more than end world hunger. However, here in America, our government already pays farmers lots of money to not grow crops & it has been doing this since the Great Depression, to keep food prices up and stabilize the economy. So it seems to me that world hunger today is not



the result of cattle farming, but of a lack of distribution systems and concern with getting food to those who need it. Respond to this argument, if you will.

**D:** Yeah, you're right. This is exactly what it's all about. The cause is again our First World-centered capitalist system, in which everything is a product, whether animals or working class, everything must be exploited in order to attain a higher standard of living for an elite group of people. But now capitalism begins to show its ugly face; what our society has done in the Third World cannot be hidden; we are responsible for their starvation because we never thought of Third World populations as humans who needed our help to learn how to strengthen their own economy and society. We always thought of them as slaves to exploit in order to gain more: no respect for their lands, no respect for their children, they're not humans! So you're right when you say that world hunger is due to a lack of concern from our governments; how could it be anything else? Current governments (American, Italian, or Swedish) are all manifestations of the only ideology shared worldwide: capitalism!

**IF:** So many smaller companies these days are owned by larger companies (Pepsi Co., etc.) that are involved in various forms of exploitation, oppression, and environmental destruction, that it is hard to find places to work or buy food without supporting these companies. It seems almost that if you want to avoid contributing to the destruction of the human race and the earth, you must be an unemployed thief (like most of the staff of *Inside Front*). How do the members of Timebomb solve this problem? Where do you work, and where do you buy food and other supplies?

**D:** All the members of Timebomb are vegan (except our drummer, who is vegetarian), and following a vegan way of life for us doesn't mean only not consuming animal products, but also boycotting these companies and trying to avoid their products. I know it's not easy at all; in Italy, fortunately, we still have little stores where you can buy food without supporting any big company. As for the work, we are all students except our singer, who now works for an association helping handicapped kids. For the rest, I try to consume as little as I can: I don't buy a new pair of shoes until the old ones explode and so on. I'm not into fashion so I don't care. We all live inside a consumer society, and as a part of it it is inevitable that we support it; the solution is to support it as little as you can!

**IF:** It is very difficult to be an anti-consumerist/capitalist band in hardcore these days, for every band must still sell products to consumers: records, shirts, etc., in order to make any progress at all in the scene. How does Timebomb deal with this conflict? How do you think hardcore could change to be less consumer oriented? Can you sleep well at night, knowing you must advertise your products like any "corporation" would?

**D:** I'd like to think of the H.C. community as something really alternative to the outside society. I know that when I buy a shirt or a record by that band the money will somehow return to "the scene," and that's the answer to your question. This is also why I don't like major labels to be in the H.C. community: they take your money, but they don't use it in the scene, they just care about selling a product that I don't like. So the solution is keeping it all independent & distros, labels, bands & that's the only way to sleep at night!

**IF:** What is the worst thing in the Italian scene today?

**D:** For me the worst thing in the Italian H.C. scene is the lack of fun. Many people see a contradiction between our being a political band and our live attitude in which we try to involve people with a lot of stage dives, mosh dancing, etc. I don't find it contradictory because, after all, a hardcore show is definitely a cathartic moment in which you enjoy the spirit of the show with your friends. This is why I don't like this new call-it-emo trend, where people, instead of getting together and singing along, are almost crying in a self-pitying way. Fuck that, that shit is for goth, not hardcore!

**IF:** What is the political climate like in Italy today?

**D:** Italy is slowly going toward an American political system with only two great parties that are almost the same. The left-wing party won the last election, so things seem to be working a little better, but it's little more than an illusion.

**IF:** What is the Italian hardcore scene like right now?

**D:** After a period of coma, it seems that the Italian H.C. scene is coming back stronger than ever: lots of new bands, new labels, new kids, and this is great to me. I hope the Italian scene will progress to become a wider one like in Belgium or Sweden.

**IF:** What is the sample from the beginning of your record from? How about the recording at the end?

**D:** O.K., they're kind of jokes. The sample of the exorcism at the beginning is from *X-Files* (our drummer is a fan!), and the recording at the end is from a TV show in which our friends Opposite Force were called to talk about modern music vs. classical music & it's all very funny but unfortunately is in Italian, so nobody will understand it!

**IF:** Suggest some reading material, books or magazines, that has inspired Timebomb.

**D:** I personally don't believe in elite culture and for this reason I like popular reading. I found inspiration in books like *Fontamara*, by Ignazio Silone, and *Metello*, by Vasco Pratolini. I really like classics like Fromm, Sartre, and my favorite writer, Stefano Benni. But this is what I like, not what Timebomb like. We are all different people with different tastes.

**IF:** Recommend some good Italian and European bands.

**D:** There are many really good bands in Italy right now, so I'll limit my list, according to my personal tastes, to the best bands around. Starting first with the bands in which some members of Timebomb also play: Colonna Infame, a very rude Oi band sung in Italian (I'm really into Oi music!); Reinforced, an old school SxE band playing old school SxE music with old school SxE lyrics; Opposite Force are a really good band playing macho-core very much in the vein of NY's hardest bands. Other bands to check out are Dehumanize, Redemption, Obtrude, By All Means, Erode, Society of Jesus, Burning Defeat, Concrete, and I could go on for hours! Looking at Europe, I really like European metal-core bands like Congress and Liar; also, Final Exit, Oi Polloi, Voorhees, Nations on Fire (back together!), and all the Norwegian black metal bands!

**IF:** Anything to add?

**D:** Timebomb releases up to now are: the *Fury 7"* released in '93 and now sold out, and the *Hymns for a Decaying Empire* LP/CD. Both records are on S.O.A. Rec. Then we also have some songs on various comps. Thank you Brian for this space in your zine. Lay down your soul to the gods of rock n' roll! For contacts, records, or information, our address is: Daniele Marini Via R. Battistini 32 00151 & ROMA & ITALY





**INSIDE  
FRONT  
#NINE**

# Good Life Recordings

## SEVEN INCH SAMPLER

**side 1: Regression—"Beacon"**  
**Liar—"Shatter"**

**side 2: Shortsight—"Freeze"**  
**Congress—"Prayers"**

**CONGRESS**—Congress has a 7"/CD and an LP/CD on Good Life; for more information on their band, have a look at their interview elsewhere in this issue. They have a new CD due out in late 1996. "Prayers"

Congress—Josh, Poelkappellestraat 20, 8920 Langemark, Belgium

**SHORTSIGHT**—Shortsight has a brand new CD out on Good Life. I wish I could tell you more about them, but...

**LIAR**—Liar has an 8-song LP/CD on Goodlife. "Shatter"

Baptized in a new born fire  
Release my hidden power, unleash my burning conviction  
Spit out the bitter taste of depression  
Warfare against your drug paradise  
Purify the shadows of illusions  
Warrior of justice ready to fight by all means your drug generation  
A clear message: control of my destiny  
Shatter your kingdom of oppression and greed.  
• Liar—P.O. Box 122, 8800 Roeselare, Belgium

**REGRESSION**—Regression has a six song CD out on Goodlife. "Beacon"

Pressure put down on me, but my morals keep me alive. Straight edge is my beacon on this path away from self-destruction.  
Never will I surrender. never will I give in.  
Destroying your body and dragging down your mind, with no sign of remorse.  
Temptation and weakness have always tried to drag me down, but...  
With straight edge as my beacon, I will never fall.  
I don't want intoxication to ruin my life. My ethics and my friends are what is truly important. Addiction, disease and death result from your substances, that take away every action or thought.  
The 'X', a symbol for my lifetime abstinence from their poisons. Now on my hands, but forever in my heart. In this age of self-destruction, I took the oath. A promise, that will remain.

**Good Life Records**  
**Edward Verhaegehe**  
**PO Box 114**  
**8500 Korprijsk**  
**Belgium**  
**tel: 32 (0) 56255377**

**All of these bands, and others such as Mainstrike and Blindfold, also appear on "The Good Life", a full length compilation of a variety of European straight edge bands. A second volume of this compilation will be out soon, with such bands as Abhinanda, Refused, Timebomb, and Spawn on it.**



# News & Listings

## INSIDE FRONT DATING SERVICE

Well, not really—but this is the section where I try to keep everyone informed about the various distributors, record stores, etc. that exist to serve the hardcore scene. This section appeared in issues #7 and #8 as well, so the listings here are just updates and new additions... but using all three issues, you should have all the information you need to distribute or hunt down any music you need.

### U.S.A.

Checkmate Mailorder: (c/o Derek, P.O. Box 2293, Seattle, WA 98111) Trial guitarist and distributor guy Tim has moved recently, but if anyone can get you in touch with him it's his bandmate Derek ('Riot' editor).

Earth House: (P.O. Box 1332, Redding, CT 06875) This isn't a distribution; Earth H. is a politically/socially active organization. They have a newsletter, etc. available—get in touch with them if you feel you might be like-minded (anti-capitalist, outraged about oppression, etc.)

Edge: (2052 North 940 West, Provo, UT 84604-1255) I'd never heard of this distribution before, but there are already a few different new school hardcore records and 'zines in the catalogue.

Homeless Records: (3917A Castleman, St. Louis, MO 63110) This catalogue has a variety of intelligent punk/hardcore records, and more importantly, also includes a broad selection of social/political reading material, etc. [They have owed me \$15 for two years, though... mention that when you write them!]

Moo Cow: (P.O. Box 616, Madison, WI 53701) Moo Cow is notorious for trading 7"s with labels, and thus they distribute.

North Star: (103 North Grove Avenue #2, National Park, NJ 08063) See their ad in this issue.

On the Edge: (10533 Los Alamitos Bl., Los Alamitos, CA 90720, phone 310.430.6975) This is, of course, the legendary hardcore record store owned by Chris Malinowski.

Rhetoric: (P.O. Box 82, Madison, WI 53701, 608-259-0403) Lots and lots of silly punk, plus some dirty punk and hardcore in this thick catalogue.

Slug and Lettuce: (Christine Boarts, P.O. Box 492, West Chester, PA 19381) This is not a distribution. This is one of the best resources available to you as a hardcore/punk kid! It's free, packed with information, and... if you want classifieds in it, they're free too! Use this to communicate with thousands of people involved in the same struggle or lifestyle as yourself.

Shoehorn: (2522 Salmon St., Philadelphia, PA 19125-4011... after November 10, supposedly it's 802 South 8th Street, Allentown, PA 18103) Lots of hardcore here; note the address change.

Sound Pollution: (P.O. Box 17742, Covington, KY 41017) You can't beat a dirty punk/grind distributor that has an Amebix bootleg CD and video in the catalogue.

Steadfast: (1129 Middle Avenue, Elyria, OH 44035) Steadfast carries a few hardcore records and a couple other records, with the common theme of many of them being Christianity.

Three Gun Video: (1819 Pleasantdale Road #11, Cleveland, OH 44109) All the videos you could want.

### EUROPE

Bored Teenagers: (Dario Adamic, C.P. 15319, 00142 Roma Laurentino, Italy) The editor of the great "Zips & Chains" punk 'zine is involved in doing this large punk distribution.

Hardside: (Le Patis Des Friches, 35310 Chavagne, France) An equal mix of European and USA 'tough guy'-esque hardcore records.

Good Life Recordings: (Edward Verhaeghe, Burg 12, 8820 Torhout, Belgium) Good Life distributes a variety of hardcore from Europe and the USA.

Green: (Giulio Repetto, Via Falloppio, 38 padova, Italy) This record store/distribution does good work in my experience.

Kiki: (Chrisitan Unsinn, Mozartstr. 10, D-78464 Konstanz, Germany) This is another mid-size hardcore distribution. Mostly records.

No Barcodes Necessary: (Mel Hughes, 83 Glebe Park, Chanterhill, Enniskillen, BT74 4DB Northern Ireland) Lots of 'zines, lots of videos, a few records, and two CD's in this catalogue. The guy who does this comes across as being very intelligent and dedicated to supporting our community.

Offer Resistance: (Karl-Friedrichstr. 9, 77728 Oppenau, Germany) Offer R' is a great 'zine distribution, probably a good place for people in Europe to get American 'zines like Inside Front at reasonable prices.

Our World: (Mathias Ruoff, Muhlweg 9, 73269 Hochdorf, Germany) Note the address change for this sincere hardcore distribution.

Persistent Vision: (Jim Hart, Box 30, 82 Colston St., Bristol, BS1 5BB, U.K.) This distribution seems to specialize in mix tapes and some stuff that I don't recognize (must be less-known British punk/hardcore).

The Smith and Nephew Company: (Bahnhofstr. 17, 39345 Uthmoden, Germany) This is a small distribution with an unusual catalogue of 7"s in the hardcore vein.

Stormstrike: (Kollmarsreuterstr. 12, 79312 Emmendingen, Germany) A fair selection of metal/hardcore here, at least half of it from the USA.

Undertone: Thorsten, Am Muehlenbach 14, 48308 Senden, Germany) This fellow is apparently starting a small distribution.

World Eaters: (Andre Hoppe, Donnersbergstege 69, 46569 Hunxe, Germany) Although this smallish, mostly European hardcore distribution is supposed to change hands soon, it's presently done by a great guy. I'm sure it will continue to be a reliable resource.

### WORLD

Crossblood: (Reypeace Bravo, No. 123 Sibulo Subdivision, San Pedro, Laguna, 4023 Philippines) This distribution carries lots of hardcore/punk/etc. from the Philippines—a great resource, as far as that goes.

Good: (Yean, Tampines Central P.O. Box 401, s(915214) Singapore) This is a similar distribution in Singapore.



**Boston Area**  
If asked to put one of these together last year or even this past summer, I'd have a lot less to say. Up until now, Boston-area hardcore was going through a major depression. Shows and people that cared about them were few and far between and there just wasn't much to talk about. As recent as the turn of the year, good hardcore shows began to become more commonplace. Much of this has been due to the recent influx of new bands, motivated promoters, labels, and Brian McTernin's Salad Days recording studio (Brian#617-562-1456). I don't know exactly how much of this will prove to be successful in the long run but, for now, this summer looks pretty good as far as good shows and new records goes. Keep your eyes and ears open for everyone and everything on this list:

**Bands:** Arise (Matt#508-528-1517), who play a unique style of hectic and seemingly drug-induced hardcore are still around after about five years playing shows when asked but basically remaining low-key. Long-time guitarist Jerry has been replaced by Pete from Overcast and they continue to rock on. Cast Iron Hike (Pete#508-842-1906) play their own interpretation of the style of hardcore that's been popularized by such bands as Orange 9MM and Quicksand. They have a CD available from Big Wheel Records and play as many shows as possible in Boston and beyond (Big Wheel Recreation 325 Huntington Ave. #24 Boston, Ma. 02115). Converge (Jake#617-783 8122) seems to be one of the biggest drawing bands in the area, playing their own concoction of metal and mosh-oriented hardcore with touches of emo. They have a new 7" available on Ferret Records (72 Windsor Drive Eatontown, N.J. 07724) that will be followed up with a CD version that includes a few more songs (Converge 20 Gerald Road #2 Brighton, Ma.). 454 Big Block (Kevin#508-553-3287) are an "all-star" band of sorts featuring members of Wrecking Crew, Kingpin, and Eye For An Eye; sounding mostly like Wrecking Crew and Eye For An Eye. They have a new 7" available from Big Wheel Records. Possibly one of Boston's most talented bands that had the most potential is Only Living Witness. They have since broken up and released a 2nd full length entitled Innocents that was recorded while they were still together. For the new release or any older material, contact Century Media Records (1453-A 14th St., #324, Santa Monica, Ca. 90404). Opposition (Greg#617-666-3593) are a band that, quite possibly, deserves the most improved award for Boston bands that came out in the last five years. Their music combines influences of Burn and Born Against and adds an occasional Police reference. Look for them soon as they will be touring much of the eastern half of the U.S. in support of their new 12" e.p. on Push-Pull Records (Dave#617-625-8003) (Opposition 16 -basement- Winter Street Somerville, Ma. 02144). Overcast (Mike#508-881-4804) come from a hardcore background but pretty much stick to a combination of straight forward thrash and death metal to be filed next to Starkweather, etc. They have a full length out on Endless Fight Records (P.O. Box 1083 Old Saybrook, CT 06475-5083) and play out as often as possible. Six Going On Seven (Josh#617-666-3593) lie somewhere between Fugazi and Jawbreaker and pull it off quite nicely. I've seen them several times in the past few months and each time have left thinking of the big things that seem to be in store for these three gentleman. They will have a self-released 7" available very soon and will be on tour with Opposition in early June (Will 57 Magazine Street #1 Cambridge, a/ Ma. 02139). The '88 straight edge sound has resurfaced in Boston under the name of Ten Yard Fight (Anthony#617-734-5151). If you are familiar with any of the

bands from that genre, you know what they sound like; not generic or cheesy either, just pure H-core. They have a demo out now and will have a 7" on Big Wheel in early June (Ten Yard Fight 38 Calumet Street #3 Boston, Ma. 02120).

**Some other Boston-area hardcore bands to keep your eyes open for are:** Bane [Burn meets Backbone] (Aaron#508-842-1648). • Cave In [like Threadbare with some Sunny Day Real Estate] (4 Wilson Street Methuen, Ma. 01844). • Entropy [thrash, grind, screamed vocals] (Figure Four Records 35 Eliab Latham Way East Bridgewater, Ma. 02333). • Fedaykin [crust punk] (John#617-731-5202). • Gambit [death mosh. Growled vocals] (#508-777-0517). • Hatchetface [fast, screaming] (Figure Four Records) (Matt#508-534-4541). Holdstrong [mid-tempo, shouting] (Pin Drop Records P.O. Box 238 Holden, Ma.

01520). • Piebald [noisy emo-core] (#13 Pasho Street

Andover, Ma. 01810) (#508-475-2170). • Rise Again

[death, nosh, scratchy 02345] (508-224-6587).

• Roswell [Kingpin meets older Earth Crisis]

(77 Pleasant Street Raynham, Ma. 02767)

(#508-828-6766). • Unionsuit [chaotic,

noisy] (133 Peterborough Street #8

Boston, Ma. 02115).

**Contacts For Shows etc:** Greg

Letarte (617-666-3593), Brian Logan

(508224-6587), Matt Firestone/Aaron

Turner (617-267-6804), Sky High En-

tertainment/Jon Regan (617-787-

5733), John Woodbox (617-731-

5202), Justin Kollar (617-782-8056).

**Zines:** This is a listing of those pub-

lications that have put issues out recently,

they cover a wide range of material and

are all interesting in their own way; please

get in touch with these individuals for copies, ad

rates, etc.: Crestfallen (Mike Poorman 133

Peterborough Street #8a Boston, Ma. 02115). • Extent

(John Lacroix 38 Calumet Street #3 Boston, Ma. 02120) (617-

5660385). • Openly Hostile (Ray Lemoine 706 Foster Street North

Andover, Ma. 01844) (508-975-3346). • Playdoh (Brian Logan P.O.

Box 3 Manomet, Ma. 02345) (508-224-6587). • Market (Nick

Branigan 95 Standish Avenue Plymouth, Ma. 02360) (508-7471098).

• Retrogression/Warning: May Provoke Thought split fanzine (Brian

Hull 104 Newport Avenue Attleboro, Ma. 02703) (508-761-9799). •

\*Suburban Voice\* (Al Quint P.O. Box 2746 Lynn, Ma. 01903).

**Labels:** There aren't many good all-hardcore labels in the Boston area but, of those that do exist, they are each very productive (most addresses and numbers are listed above): Big Wheel Recreation, Figure Four Records, Heliotrope Records (20 Gerald Road #2 Brighton, Ma. 02135), Hydra Head Records/Distribution (907 Boylston Street Apartment 42 Boston, Ma. 02115), Pin Drop Records, IX Push-Pull Records.

Most of the all ages hardcore shows in Boston are held at The Rat, The Middle East, The Mama Kin Music Hall, The Axis, The Harvest Co-op, and are sometimes snuck into some of the other clubs. There are many churches, garages, halls, and basements in and around Boston that also hold shows, just call one of the individuals listed above and they'll give you the whole nine yards. Gone are the days of Slapshot, Wrecking Crew, Kingpin, Eye For An Eye, and the shows at the Channel, but the spirit that was pushed aside just after that period is beginning to resurface. Who knows if Boston will have another SSD or DYS; only time will tell.

#### Update

A lot has been happening through the summer, things are just looking better and better around here—so here's a list: Up and coming Boston label/distro, Hydra Head Recs., are putting out the New Age of Reason 7" (who are actually from Boston and Connecticut),





the Union Suit demo, and the Corrin 7" (death core from R.I.). Bane have a new 7" out on Life Records. Hydra Head have also put out a new Piebald 7". The new Ten Yard Fight 7" is out on Big Wheel Recreation. Edison has put out "Begging For Indifference," Overcast's new CD/7"/cass. Overcast also has a split with Boston's Arise on Moo Cow Records. The New Opposition 12" is out on Push-Pull Records. Be on the lookout for Miltown, which is a new band that features Only Living Witness vocalist Jonah Jenkins on vocals and Brian from Battery, etc. on guitar. Also look out for Get High which has members of Dive and Opposition—sounds like Statue, Inside Out and Minor Threat all mixed up—good stuff.—BrianPlaydough

Although a part of NYC collectively, Brooklyn has a scene of its own, which includes bands that don't get to play in "the city" as often as they would like to for reasons unknown. I hope those reading this will check those bands out:

**INDECISION:** Have just completed an east coast two week plus tour with SxE pals Shutdown. Some of the finer shows were with Earth Crisis, Lifetime, Dystopia, Grief, and Florida's Brethren. Indecision currently have out two 7"s (one on Too Damn Hype, the other on Belgium's Released Power) as well as a 7" that should be out by the time you read this on Pennsylvania's Positive Face records. Look for them on East Coast Assault 2 as well. What do they sound like? Inside Out meets Snapcase? Trust me they *kill*. Contact them at 9747 Shore Road, Brooklyn, NY 11209.

**SHUTDOWN:** The other half of Brooklyn's SxE duo have a CD coming out on NYC's Striving For Togetherness records in late September. Their split 7" with Indecision has gone into its second or third pressing, and look for a new 7" on positive face records as well. Also, they have a 7" on Lost & Found called "Signs of Change," with older material. Shutdown play fast, old-school-styled hardcore with lots of late-80's CT sounds going on as well. Up Front meets Bold perhaps. Write them at 2668 East 21 Street, Brooklyn, NY 11235.

**INHUMAN** are a fairly new (June '95) outfit that some say mix old Leeway and Cro Mags with DYS, Negative Approach, and SOIA. They have a demo out for \$4 ppd. which is out on vinyl (Back Ta Basics records) as well. Look for Inhuman on East Coast Assault 2 and a 7" on NJ's Nevermore records as well. A band to keep an eye on for 96/97. Contact at Shutdown address above.

**STEP ASIDE** are a raw, heavy as fuck hardcore band that brings to mind early Sheer Terror and Breakdown if they tuned down to C. Step A. have finished up on their second demo which includes cuts for East Coast Assault 2. Fast and intense shit here kiddies. Contact 218 82 Street, Brooklyn, NY 11209.

**MUDDLEHEAD** are another new band with a demo available. Their sound reminds me of Outburst and Uppercut a la late 80's NY style. 1240 81 Street, Brooklyn, NY 11228.

More upstarts on the scene include Enemy Within—new Napalm Death meets old Helmet, demo in the works; and Disgrace, a female-fronted death/grind who are also. Both bands are heavy as fuck and worth attention.

**Shows:** there are not as many as we would like in Brooklyn, but there are at least two per month at two clubs/bars that totally hate the music and the scene... but they book us anyway to make money. These clubs aren't that crazy about dancing, moshing or whatever you want to call it either, but we do what we have to do. Next time I'll have more information about 'zines, distribution, and whatnot. Later & stay true—by Mike Scondotto/Inhuman

Most of you have probably never been to or heard of Troy; all the more reason to do this report. Troy is about ten minutes away from Albany, and about three hours from NYC. Troy has a longstanding, violent hardcore scene that started with the onset of 'crossover' in the mid-eighties, bands like Final Terror and Cranial Abuse planted the seed of metallish, hateful hardcore. This legacy of violence still haunts Troy today. There's no place for Troy bands to play, due to crazy fuckers showing up and beating the fuck out of kids. Troy bands have to play clubs in Albany or Cohoes, except Stigmata. Stigmata manages to play out of town regularly.

The longest standing and probably best known band in Troy would be Stigmata. They've got three cd's out so far, and have three more coming out in the next six months; Too Damn Hype is re-releasing the 'Hymns For An Unknown God' cd, that should

be out by the time you read this. It was produced by the naughty Harley Flanigan, and recorded in '94 at Normandy. If you've never heard Stigmata, I'd describe their sound as very heavy technical metalcore with vocals something like a cross between John Brannon and James Hetfield. Most of their lyrics deal with personal struggles and religious topics. The other releases they have coming out are a Cranial Abuse discography on Grand Theft Audio, as Members of Stigmata were in Cranial. In the winter, 'The Heart Grows Harder' cd will be re-released on Thank The Knife Recs. Stigmata appeared on the Psycho Civilized comp. cd recently, and they also have a split 7" out with Merauder. They're going to be on the East Coast Assault Two comp. cd, and are due to appear on a couple other comps. I can't remember the name of. A lot of bands that play metallic NYHC

are dicks as people, but I can honestly say that the guys in Stigmata are cool as hell and down to earth. They can be reached at P.O. Box 16, Troy NY 12182.

War-Time Manner are a decent South Troy band that play thrashy NYHC with humorous lyrics. They've got an 8 song demo out, that kicks ass. Members of WTM are also in Politics of Contraband and Warcrime, which is another Stigmata side project. (518) 274-4545 or (518)270-9487. P.O. Box 11, Troy NY 12181.

Dying Breed are from Troy and formed out of the ashes of Flat Broke, Dead End, and Harbinger. They've got some pretty impressive riffs and drumming, and blow away most other bands in the tough guy metalcore style. See the demo review in this issue for more info.

Burning Human is a death metal side project of Stigmata, and they are pretty brutal. See their review in this issue for more info. Execution Style are a Troy band I don't know much about except that they're named after a Stigmata song and they have a demo out. Oh, and they've got a singer named Tufts.

Politics of Contraband have the singer from Flat Broke and Mike Stack from Dying Breed. They have an ass-beating sound that combines No Mercy and Madball, and just cannot be stopped. Mike Stack, 232 3<sup>rd</sup> St. Troy NY 12180 (518)273-9261 They've got two demos out I think.

There's more to Troy than just tough guy music, but not much more. Troy is a dirty, miserable town that emo, pop-punk, anarcho-punk, vegan straight edge, etc. have no chance to take root in. And that's fine with me. I've hung out in Troy many times, and the bands there are cool people and down to earth, and don't give a fuck about silly shit like scene politics, hardcore fashion, etc. Most of the hardcore kids in Troy are actually working-class, or poor motherfuckers, and

## Scene Reports

Brooklyn / Troy



this comes through in their music.

Albany promoter Ted Etoll is releasing a cd comp. with all the demos for War-Time Manner, Dying Breed, Burning Human, Politics of Contraband, and maybe one other band, all on one cd for a decent price. It should be out by the time you read this. If you'd like to order one send 10\$ to Mike Stack at the address above. Stigmata also has a new 3 song demo out for 4\$ ppd to Bob's p.o. box address, also listed above. Stigmata/Merauder split 7"s are also available from Bob, send him 4 or 5 bucks, so he can spend the money on new ink and Italian food.

Other bands not from Troy but from the same general area include Withstand, One King Down, Throwback, Threshold, and Cut-throat. -ESD

This scene report should have been done a long time ago. But, I'm glad I waited. When I first started writing this in early winter there wasn't much to say, I stand corrected. The midwest is not notorious for having a great hardcore scene, and what started with a few bands, ends with an actual report. O.K. Madison and Milwaukee are almost the same scene. We're only an hour away from each other, so bands from either city are almost considered local. Here in Madison, there is Portion of Truth, who are like progressive hardcore, in the vein of Nomeansno. They usually play metal bars, so I haven't seen 'em in a year. The P is for Punk kids are still doing shows for the PC inclined and have their band going, who's name I forgot, but used to be called Ezra Pound. I would go to more of their shows, but they book bad alt rock/emo. They do have the independant ethic and do stuff for the scene, so I have to credit them for that. Call Kyle at (608)2598985, if interested. There are a few garage attempts at hardcore, but until something more develops I can't really say. Otherwise, Madison is home to noise rock bands like Pachinko, Killdozer, Power Wagon, and others. Labelwise: The Despair/New Day Rising is out on MooCow and is carried by many distributors, also check out the Atlas Shrugged/ New Day Rising split 7" and Scout "Tomato" 7", also on Moo Cow. Jim's label has been very active and he expects more in the very near future. Rhetoric has out the Spazz/Brutal Truth split 7", which smokes ass. The new Ice 9 7", entitled "Psychology and Extreme Violence" which the music lives up to it's title. Also the Noneleftstanding "Stingray Candy 100" Lp/cd has been out as well. My first 7", Withstand "Into My Own" is still available from me at 3/4/5/ us/can/mex, as well as swell distros like Very, Victory, Stormstrike and others. My label, Fistheldhigh Records, will be releasing the Beta Minus Mechanic/ Holden split in May along side the Disbeleif/Outcome split 7" split release with MooCow. The summer sees Disembodied recording a 12" for me.

Milwaukee, there are basically three bands here worth mentioning. Method, who've been around for awhile, have sort of new school sound, but don't do very much, in terms of playing shows, etc. For all I know they might have broken up. There is Evel, who are recording for a 7" on Foresight in the summer. They have a very groove heavy post-harcore feel, not unlike Orange 9mm. Finally, there is Promise Ring. If you haven't gotten their Jade Tree single yet, watch out. If you figured that it's ex Noneleftstanding and ex Celishrine, you can also figure that it's more of that progressive emo. They have a split with Texas is The Reason coming soon. Excellent live band. Otherwise, Endure from Oshkosh, who really needed some practice the only time I saw them have been M.I.A., as have been

M.I.J. and Chaste. In a nutshell, that's Wisconsin.

Down in Chicago there is MK Ultra, who 7" has been the hot emo record lately. There is Hinkley (exEverlast) who reminded me of Crossed Out style crustcore if anything, when I saw them, have a 7" out which I haven't heard yet. There is Stifle, who are like a rapcore band. I saw 'em and can say they are a lot better than the Onyx/ Biohazard/Anthrax /P.E. spin you might be imagining. Their demo, somewhat primitive sounding, is very good and deserves a listen. First Born, Vegan/ SXE like Ressurrection with Syracuse influences. They have a demo out as well, which is a tad sloppy, but they are very new and very young (I don't think one band member is out of high school), so give 'em a chance 'cause their live show isn't bad. There is also Extinction, who is Jim of Stormtrooper fanzine fame, band. I haven't heard them yet. There is also another new

hardcore band who didn't have a name when I saw them. There is also a new emo band called Cloy.

Down in the Quad Cities, there is CrossCheck, 7" out on Ignition. Newer songs are more complex, so I can't wait to see how this young band matures. They also have a side project called Hated Youth, i'm told it's influence by early 80's stuff like Minor Threat or Negative Approach.

Minneapolis, Minnesota. Get your tissues ready, Threadbare are dead and gone if you haven't heard already (god, I really loved that band). Disembodied are back! They have been playing shows and MooCow will be releasing a 7" real soon. They will also be recording for a 12" on my label, this summer. Until then, if you haven't experienced their brand of sxe death metal, their cd "Existence In Suicide" is available through most big distros. Impetus Inter recorded

for an lp recently. Man Afraid, a sort of Born Againstish band, have a 7" out on Half Mast records. Lackluster, a newer emo band play out and, I think, are recording for a new demo. I haven't heard from in a while.

Indiana, a state I don't know a hell of a lot about, has bands like Endive, Birthright, and Ice 9. I know their scene is getting more active, but I lack enough info to give an accurate account as to what goes on there. I don't really hear much about St. Louis at all. There are kids in Iowa, no bands. Nebraska is pretty much the same, but Colorado has Painstake and a few other bands. But that's the central U.S., almost another scene report. Again, without accurate information, I can't really say much. I ask anyone, please, please write to me. What i'm trying to do is start up somekind of a network and get some kind of organization to the scenes here in the midwest. I moved out here from Albany, NY and the one thing I notice is that scenes here are more disorganized. As a result, I hear people bitching about how nothing ever happens here. But in the last few months there are more new bands, more shows and more people. Let's keep the momentum going. I'm trying to do shows here in Madison, or if you're interested in Fistheldhigh Records call me (Ian) at (608)2498919 or write me at P.O. Box 2652 Madison, Wi. 53701

Rhetoric Rhecords PO Box 82 Madison, WI 53701 MooCow Records PO Box 616 Madison, WI 53701 Stifle 6151 N. Windrop #501, Chicago, Il. 60660-2617 Firstborn 900 Forest Wilmette, Il. 60091. Blue Harvest Distro./Extinction 947 N. York Rd. Elmhurst, Il. 60126 Evel 4850 s. 69th st. #2 Milwaukee, Wi. 53220 Foresight Records PO Box 27152, Milwaukee, Wi. 53227 Disembodied c/o Joel Johnson 5512 Irving N. Minneapolis, Mn. 55430





Located in the eastern part of Germany, 2 younger labels, specialized on sxe hc, were brought to life. One of them is life records, which released cds from germany's pole\* and ballroom, the other one is march through which released various bands from other countries, just as germany's new school band surface. switching over to berlin, one of germany's cheapest and most reliable mailorders called waldorf & statler has to be mentioned. more than music fanzine has 4 issues out till now, covering mostly sxe stuff, just as some personal thoughts mixed with emowritings (which is not too cheesy in this case). mtm is written in german, so beware you english speaking folks. another fanzine, which is much larger and already well known is over the edge. it features a fat news section, just as many band interviews, reviews and political writings which are a bit pointless from times to times. germany's biggest and most controversial booking agency m.a.d. is also located in berlin. they mostly do tours with american bands, some bands complained about the places being too big for a hc show and too high door prices. they also do a record label called mad mob which released bands as murdered art, feeding the fire, deadstoolpigeon and germany's political old school band mioz%. other bands from this area which i haven't listened to yet are: breaking free, disrespect and proof. another berlin record label is heart first which released records from strain, brand new unit and lots more. this label offers you cheap prices and seems to be reliable. per koro is a label which is located in the northern part of germany. they already released a lot of records containing bands like queerfish who already toured the us as far as i know, and carol, the follow up band to acme (rip). per koro also does a megahuge second hand mailorder! horizons fanzine is coming from that area, too. till now 3 issues are out, but just as more than music, this one is written in german mostly. the editor, whose nickname is gonzo (sven chojnicky) also does a distro which is cheap and reliable. people from germany who didn't know him yet, should get in touch with him, he carries a lot of interesting stuff. one of germany's better sxe bands called veil released two 7is on a dutch label and is going to put out a full-length release on frontline records very soon. they already supported 108 on their last european tour and i think that they are supposed to put out a split 7i with a us band on moo cow records soon. tatooine fanzine put out 1 issue till now, concentrating on sxe writings and bands this fanzine did a good job with its first issue. i am sure you all know the infamous lost and found, so i do not want to give you any information on that. off records is a diy distro featuring various kinds of hc bands, get in touch for a list of cheap stuff. this mailorder seems to be reliable, too since i never had any problems with them. trustkill europe- no further explanations necessary. refuge mailorder focuses on distributing bands from ebullition, gravity and stuff, you know the game. again a reliable and cheap mailorder, so if you are interested in that kind of music, get in touch with refuge. summersault is a fanzine and book distro, mostly political and vegan stuff is distributed by them. crucial response records is long established and popular all over the world, so there's no need to ckstr. 65,64293 darmstadt navigator booking agency: heinrich geissler str. 12, 97877 wertheim, fax: +49 9342 5440 new direction: see revolution inside records! nyari/alveran records: nordring 50, 44787 bochum, fax: +49 234 9160682, e-mail: alveranrec@aol.com off-platten: florian r'ther, b'dcherstr. 1, 38820 halberstedt tour world distro + zine: matze ruoff, m, hlweg 9, 73269 hochdorf over the edge zine: marc, hagelbergerstr. 48, 10965 berlin, fax: +49 30 789 13419 per koro



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49, 48308 senden, fax: +49 2597 98396 useless toys 2nd hand mailorder: heiko ihrig, grosse harras 7, 64756 g, ttersbach veil: raoul festante, wunstdorferstr. 88, 30453 hannover waldorf + statler: paul fredrich, waldmannstr. 6, 12247 berlin, fax: +49 30 7716668, e-mail: chorus@chemie.fu-berlin.de ok, that's it. i am sure i have forgotten a lot of people, a big sorry goes out to the neglected ... ANDRE, 10965 berlin, fax: +49 30 78913419, fone: +49 30 78913417

## Italy

Hi! I'm Maurizio and I'll take care of this little scene report. The HC scene here in Italy has really developed a lot in the last couple of years. So many new faces, bands and zines all around.

During the Easter festivities, the oldest and biggest of the Italian HC festivals took place in Padova, and this year's edition was crowded as never

before. I'll start this report from the top of the Italian boot. From the city of Como, on the border with Switzerland, comes a five piece band called OUTRIGHT (Marco Deplano, C.P. CRICCA, 22100 COMO), they play modern HC with a hint of emo softness thrown here and there, members play also in Burning defeat and Mudhead, and they have tracks on various compilations. BURNING DEFEAT (Andrea Ferraris, Via Galimberti 1/a, 15100 ALESSANDRIA) from Alessandria have a 7" and a new 12" out now on Green rcs, the music is really slowed down emotional post-HC, you would not expect the singer of such a band to wear a Wretched t-shirt, but so it is! Give them a try and you'll be surprised at how good they are. From Torino comes a new band called ABSENCE (Gabriele Biligiati, Via Saint Bon 68, 10152 TORINO), they have a demo out, intense USA-core style HC in the vein of Earth Crisis and Soulstice, they're strong on the animal rights side and that's good!

PERMANENT SCAR are no more but they released a farewell 12" on Green rcs, a real progress from their early stuff, they now have a more mature and modern sound.

Since their 12" on SOA rcs came out around 3 years ago MUDHEAD (Alex Azzali, Via Lecco 12, 22030 Eupilio [CO]) have only contributed to compilations, and they haven't changed a bit, fast and angry HC, the Cro-mags is the best comparison. From the city of Milano we have SOTTOPRESSLONE (Federico Oddone, Via Martinengo 26, 20139 MILANO), who have a 7" out on Mele marce rcs and a new 12" out now. They play the old style Italian HC, with speed and melody, lyrics are sung in Italian, so this time you can't complain about the misspelling of English words, they're good and highly recommended. Milano is also the only city in Italy to host 2 Krsna HC bands, this time I'll pass the Hare-losers shit-talking and I'll go on talking about the bands.



GOVINDA HC PROJECT (Alex Olso, GHCP C.SO LODI 59/F, 20139 MILANO) is the old one, a CD entitled "Il meglio dei due mondi" is out on Vacation house rcs. Their sound is similar to Shelter and the singing is really melodic and neat. The other Crsna band is SHAA (Silvano Sbarra, V. Carobbio 21, 22059 ROBBATE [CO]), they're more melodic and poppish, their 7" is out on Blu bus rcs. Other bands active in Milano are: REALITY (Corrado Schiavoni, V. Moro 1/a, 20097 S. Donato [MI]), their 7" "Loser?" is pretty basic old style HC ala No For An Answer, DE CREW (SVR c/o C.P. 167, 20036 MEDA [MI]) a self-produced skate-core 7" and a split with KINA on Blu bus rcs, IMPLOSION (Massimo Bignardi, via Madonna Pell. 64/A3, 20010 Bareggio [MI]), noisy metallic HC, a mini CD out soon for You're not Alone rcs, POINT BREAK, LESS THAN ZERO, IN-SIDE.

On the west coast, in the city of Genova there is a band called HEARTSIDE (Diego Allegretti, Via S. Bartolomeo del fossato 95/12, 16149 Genova), ebullition-style with screaming vocals, they have a split 7" with the now defunct band Right in Sight on Shove rcs. POINT OF VIEW play poppish HC, 3 7"s out for them. EVERSOR (Marco Morosini, Via F. Cervi 19, 61011 Gabicce [PS]) are the best melodic band active here in Italy, they come from Pesano and have a lot of records out, so check out some of their latest stuff and enjoy.

AGEING (Gianluca Tricarico, Viale Giorgione 46, 36100 Vicenza) is a band formed by people living all over the north of Italy. They have just released a 10" on Twilight rcs, and I think there are still copies available of the split tape they did with Mindless collision. The sound is adult-oriented HC with the shrill and melodic, similar to the one of the New Age upfront 7".

About Mindless collision, there are rumors they have broken up, when I saw them live circa 2 yers ago they were a SXE band, but their commitment didn't last too long since I know they're all into booze and stuff now. Same goes for Headsman, but who cares? As long as HC has existed threnders have come and gone, it's a matter of fact.

IVORY CAGE (Andrea Bassi, Via Stendhal 5, 40128 Bologna) from Bologna, by the time you're reading this, should have their 10" out on Green rcs, same label of the previous 7". Tight metallic HC, big guitars and slow parts. A good example of modern SXE HC.

Around that area we find BY ALL MEANS (Massimo Meloni, Via Vittoria 2, 46026 Quistello [MN]), one of the best known Italian bands, they have a 12" and two 7"s out, one of which is a split. With time they have evolved their music to a more heavy sound, lyrics in Italian dealing with the right issues. A new 7" is planned for this summer.

MOURN (Andrea Ghiacci, Via Roncaglio Inferiore 1, 42016 Guastalla [RE]), the name says it all, have been around for a couple of years and now have a 7" out on Insociale rcs, which is a concept about a concentration camp, I find it to be quite frightening at times and a bit depressing, but I'm sure it will fit very well in the play-lists of the thrift-shop, beard and glasses crowd.

STATEMENT (Massa Alesandro, Via Acquaviva 2/b, 47100 FORLI) is another new band, they come from the Romagna region, ith a slow new school metallic HC. They have a demo out and a piece on a comp. 7" to be released by Buckett of Blood rcs.

CHEMICAL POSSE (Pinto Maurizio, Via Jesi 274, 60027 Osimo [AN]) from Ancona have now switched their style to a very metallish Sepulchral/Neglect one, really brutal. They have a 7" and a 12" out on Mele marce rcs.

From Novara we have CONSCIOUSNESS (Luca Fontanello, Via Muratori 95/b, 28060 Lumellogno [NO]), a new band who plays new

school HC, a demo out for them.

PRODUCT (Stefano Bertelli, Via Togliatti 31, 46029 Suzzara [MN]) is another new band whose debut 7" is planned on Green rcs someday in the future. Some names to drop are: CRAVE, probably a 7" in autumn out on Twilight rcs, EVENFORT from Torino, FLAT MIND, a CD out soon on You're no alone rcs, ENDLESS HATE a 10" that should have been released a while ago, CLONMACNOISE from the Sardegna island, who have a very NYHC oriented demo out. (Giampietro Guttuso, Via Pitzolo 3, CAGLIARI 09100). From Napoli, south-Italy, there are two active SXE bands, ONFALL and UPRISING.

ONFALL play post-HC and have a demo out. About the other band, UPRISING, I know only the name, so I can only guess about them.

I'll now go on to talk about the scene of my city, ROMA.

Due to our geographical location we Romans are somewhat cut out of the European HC scene, so not many bands have the opportunity to go out of town to play and it is even harder to have the "big" bands playing here, but that has not been a problem for the development of the local HC scene.

After a period of ups and downs finally we have shows set up on a regular basis, this thanks to the proud few who still give a fuck and move their butts instead of complaining and doing nothing.

The scene is a mix of different attitudes, no "Little HC Kid club" here, and that's good. The straight edge remains a soled creed in the scene, just as respect for animals, vegans and vegetarians are present in a very high percentage here.

New energies and motivations have kept things moving, actually there are a lot of bands active in the city.

GROWING CONCERN (Gianni Pantaloni, Via C. Ferrata 23, 00165 ROMA) are still alive and active after the next line-up change. After their last work "Season of war" which brought their sound in the realms of Heavy metal (Pontera, Biohazard) it seems that they're now returning to the old style. A probable new 12" is in the works.

OPPOSITE FORCE (Simone Tripodi, Via Salaria 1388, 00138 ROMA) still haven't received the attention they deserve. Their CD "Near" on Vacation house rcs, in some of the best examples of NY influenced metallic HC to ever come out of Europe, tight and powerful. And the quest to be hooked up by a "big" HC label continues, Keep you eyes open. We're all waiting for XGODFATHERX to do their one-shot show! This is a mysterious project which will last for only a show, the lucky ones who will be present should expect many kicks!

The DEHUMANIZE (XSURROUNDEDX rcs address) debut 7" is in the works, so don't get annoying asking when it will be finally out, really thick and heavy as hell doom metal HC at it's finest, the venom of the 90's, scheduled on XSurroundedX rcs for October '96, so stay tuned.

TIMEBOMB (Giorgio Fois, Via L. Rolando 20, 00168 ROMA) full length 12" has totally blown away their debut 7", the style is now definitely metal, more than that of many metal bands. The recording is swell and clean, the music a voyage to the realms of hell, and they didn't give up the serious lyrics for the now "oh! so hip!" religious and demonic ones. The 12" is a joint venture SOA rcs/MANZO productions. Buy it or you'll regret it for the rest of your life!

COLONNA INFAME SKINHEAD (Paolo Petralia, C.P. 15338, 00143 ROMA LAURENTINO) is the Roma pride. The demo is out now. Probably the best Oi! outfit to ever come out of the city, bringing back the good ol' shouted and gruffy punky-Oi!, the Nabat style we





all love so much. The lyrics are pretty streetwise and good to listen to and to sing-along to. They're the only OI! band in the whole world to have 3 out of 4 members that happen to be vegan and SXE (!!!!). STRENGTH APPROACH is a new fresh band coming out of the darkness to play old fashioned Gorilla biscuits-influenced HC, fast music with a cool attitude. This autumn they'll record for a split tape with the other Roma old-school band XReinforcedX, all programmed as XSurroundedX #1.5.

On the tattooed front we have XREDEMPTIONX (XSURROUNDEDX rcs address) who, after winning the prize for the most trouble-making band around are also planning to record for their debut 7" to be out on XSurroundedX rcs. Tattooed furious Integrity-ish HC for the masses, don't miss it! They're sponsored by the infamous xRKBCx (ROMA KICK BOXING CREW for those of you who don't know).

PURIFICATION (Maurizio Ricci, Via Amico Bignami 12, 00152 ROMA) will probably record, around the end of the year, for their debut 7", on which label is still unknown, since none of the labels they offered to be with accepted them because of their lyrics. Musicwise they're halfway between RAID and Sepultura. The lyrics deal with veganism, deep ecology, animal liberation, Luddism and SXE. VER SACRUM look like your average Merel-bogus band, but don't be mistaken, they're an outspoken SXE band. Struggle is the key word here. Another band to keep an eye on are UNHEEDED, which moves on the same wave-length of Ver Sacrum.

XREINFORCEDX (Maurizio Ricci, Via Amico Bignami 12, 00152 ROMA) is the "Core de Roma" band, they play the over played and over generalized 80's SXE HC. The music is a wild blend of Uniform choice, seven seconds, Youth of today, Bold and Chain of strength. You know what to expect from their live shows, a lot of dives, sing alongs and fingerpoints, which are the basis for every successful HC show. It's good to see older people who didn't give up their hooded sweatshirts for the now so trendy Stussy-Major forces sassy MTV-alternative wanna be's wear! A split tape with strength approach is on its way. THIS SIDE UP (Dario Adamic, C.P. 15319, 00142 ROMA LAURENTINO) play melodic and poppish cali-HC ala Bad religion, they have various things out.

TEAR ME DOWN (Applequince rcs, Via di mezzo 15, 01100 VITERBO) is Italian wild old school HC, the "More dead nerks" 7" out now.

MUDDLE (Luca Lombardi, Via puccini 9, 01100 VITERBO) is another band playing punky-HC stüff, a demo out. Most acclaimed Roma band CONCRETE (Cristiano D'Innocenti, Via Marostica 25, 00191 ROMA) have released a 10" on SOA rcs and going around a lot playing shows, this one is highly suitable for fans of Ebullition-Old glory artsy stuff. A new 7" is in the works. For fans of non-HC calmer stuff there are STUDENT ZOMBIE (Conti Dragotta, Via F. Cherubini, 12 d, 00135 ROMA) who have a 7" out (Ashes + Blur) and BRUMA (Andrea Marra, Via Aterno 12, 00198 ROMA), whose 7" will be out very soon on Green Records.

On the projects side there's a band called HARDCORE POLICE DEPT. which claims to bring to justice all those who betrayed the HC scene, so Pat Dubars and Brian Bakers better start to watch their backs! Early Boston brutal Negative FX music without mercy for the sell-outs, it's payback time!

Another project I heard of is a band called PREDATOR but I don't know if they will ever be for real or will remain in the plethora of

uncompleted stuff.

The grind-core band COMRADES (Paola Petralia, C.P. 15338, 00143 ROMA LAURENTINO) from Roma decided to break up, their first and last 7" is out soon on SOA rcs. OBTRUDE (comrades address) take where they left off and have a split 7" with the other Roma grind band NAGANT to be out on SOA rcs.

SOCIETY OF JESUS consists of all the By all means members playing grind core, they have a really good split 7" with Substance out on Insociale rcs.

Labels -BREAK EVEN POINT (Via Vallebona 28, 00168 ROMA) Lifetime 12", Slap of reality 7", Down by law 7", Two line filler CD, Grin 7", etc. -BUCKETT OF BLOOD (Cossettini Alain, Via A. de Gasperi, 13, 33081 AVIANO [PN]) A comp. 7" with Statement, Onfall,

Mistrust and Springdown. -GREEN (Giulio Repetto, Via Falloppio 38, 35100 PADOVA) By all means 12",

Ivory cage 7", Burning defeat 7", Eversor 7", Bruma 7", etc. -INSOCIALE (Mario Luppi, Via

D;Avia Nord 54, 41100 MODENA) Society of Jesus/Subsance 7", Mourn 7". -

MELE MARCE (Giorgio Senesi, Via A.

Carrante 7, 70124 BARI) Chemical posse 7" + 12", Sotto pressione 7",

Point of view 7", etc. -SHOVE

(Manuel Piacenza, Via Don Minzoni 3, 15100 ALESSANDRIA) Right in sight/Hearts de 7". -SOA (Paolo

Petralia, C.P. 15338, 00143 ROMA LAURENTINO) Timebomb 12", Ten

Yards fight 7", Concrete 10", Comrades 7", Obtrude/Nagant 7", Mudhead 12",

Open Season 7", Growing concern 7" + 12", he runs also a big distro, cheap prices,

try it! -XSURROUNDEDX (Maurizio Ricci, Via

Amico Bignami 12, 00152 ROMA) Dehumanize 7",

Redemption 7", XReinforcedX/Strength approach. tape, ALF benefit 7", "Roma straight edge- The new season" comp 7" w/Dehu-

manize, Reinforced, Redemption and Strength approach. TWILIGHT (Marco

Voltani, Via Calzolari, 3, 40128 BOLOGNA) Ageing 10" -VACATION

HOUSE (Rudy Medea, Via S. Michele 56, 13069 Vigiliانو Biellese [VC]) Opposite force MCD, Indigesti CD, GHCP MC, Sottoppressione

12", etc. -YOU'RE NOT ALONE (Massimo Bignardi, Via Madonna Pell. 64/A3, 20010 Bareggio [MI]) "Not enough" comp. 7" w/ GHCP,

Sottopresione, Less that zero, Mudhead, In-side.

**Zines:** *Zines written in Italian:* Screams of anger, Unbusinesslike, Blumergaster, I think so I am, Sona!, Standpoint, Zips & chains, Integrity, Solo odio, Aiuta la tua scena.

*Zines written in English:* WAR HYMN newsletter (XSURROUNDEDX rcs address), XA PROPHECY OF RAGEX (XSURROUNDEDX rcs address), TOUGH GUYS DON'T DANCE (Massimo Moscarelli, Via

Licino Stolone 62, 00175 ROMA), GENOCIDE (Andrea Delbello, Via Forlanini 55, 35139 TRIESTE), OUTLET (Luca Fontaneto, Via

Muratori 95/b, 28060 LUMELLOGNO [NO]).

Well, finally I've finished, I hope to have been able to give an almost complete look at the Italian HC situation, sorry if someone has been left out. Anyone out there who needs info or whatever about the Roma straight edge HC scene just drop me a line, my address is at the bottom of this scene report.

So remember to always keep da faith (and lookout for the warzone women!), and watch your back, the storm is coming! As usual, mortacci vostra cornutoni, go vegan, ciao.

MAURIZIO RICCI  
VIA AMICO BIGNAMI, 12

00152 ROMA  
ITALIA

P.S. I'm looking for a RELEASE t-shirt, can anyone help me?





**Japan**

We have good Hard Core scene here in Japan. At first my band SWITCH STYLE (2-10-28 Kamagaya, kamagaya-city, Chiba 273-01) have a 4songs 1st 7"ep out. And We'll record 4songs 7"ep for Life Sentence Recs (P.O.Box 52462 Irvine, CA 926192562) in U.S.A., it'll be available in April or May '96. Some People has been calling us Japanese Strife or Refused. HALF LIFE (3-5-B-44 Sakuragi, Tagajyo-city, Miyagi) is a old band that has a Unbroken-ish metallic guitars. They've just released two 7"eps & two split Peps. They have very original sound. Another good band is DIVIDED WE FALL (3-12-20-102 Kamitakaido, Suginami-ku, Tokyo). They have a 1st 7"ep out, and they'll also have split jeep with 25ta Life in spring '96. They also appeared on Endless Fight Recs comp. "Over The Edge 2-- If you dig metallic stuff, you'll probably like them. BLIND JUSTICE (4-40-5 Higashiyamada, Tsuzukiku, Yokohama-city, Kanagawa) broke up, and they change their name to ENVY. They'll record mini-CD in the near future. They've just released a 7"ep & a split rep as Blind Justice. T.J.Maxx (7-1010 Habikigaoka Habikino-city, Osaka) is new band, they have really old NYHC style sound ala Breakdown. They have a 1st rep out. Well, I want to mention some bands who has demo out. BENCH MARKER (2-1-12-201 Ochiai, Tama-city, Tokyo) has really heavy stomp wing sound. UP HOLD (2528-30 Shimoshizushinden, Yotsukaido, Chiba 284) plays mixed sound of New school and Old school. TAKE THE LEAD (2-7-23-303 Imaiike, Chikusa-ku, Nagoya-city, Aichi) has old school sound with 90's feel. STATE CRAFT (2AR\_91 T711mi R11ainsmi->II Takva) hXR New school sound with 2 vocalists. That's all for now about the bands.

I'm also doing START TODAY MAILORDER AND FANZINE (2-10-28 Kamagaya, Kamagaya-city, Chiba 273-01 / Fax:+81-0747-44-9918). So, labels and bands and others, get in touch. By youXsuck

**Slovenia**

Let's begin with a generic start . . . Hello everyone! I'm Miljan and I'll try to give you an idea of what is going on in Slovenia, a tiny state with only 2 million inhabitants. Well, hardcore isn't really popular here. All those bands from early 80's are gone and with the separation from Yugoslavia we just got more tiny. At least when we were in a federal state the scene was bigger. Now, as you can see by the number of the people living here, you can't expect big scene or many active people. In fact, we can't speak about straight edge scene, as my friend said "people in SLO like to eat sausages and drink beer." Youth of today played here (who knows how many scene reporters said that? . . .). So, in SLO is mainly punk scene and maybe we can say hardcore (if they let us.), yet, I guess we can say also that. I really don't know everything about it, although I should if you notice the number of creatures living here, so I apologize to all bands and other people that I won't mention. Then let's start with the list of people you'll probably never meet and bands you will never hear . . . I guess the most known are WASSERDICHT, they play raw hc with ska and reggae elements. At the moment they're considered best band and they have a split LP with SCUFFY DOGS by whose name you can dig they play melodic punk rock. They're getting more popular as big grass consumers, which is shit if you ask me. IN4S (it's not for sale) are around for a while. Music is kinda melodic post hardcore and they're a standout in a way. They have 7" & LP out. V OKOVIH (in chains) are in the vein of nofx and that kind of punk. Their cd is out. PRIDIGARJI (preachers) is the fusion between jazz,

rock and punk. Can't say much about them, because I really don't like their style, they have two cd's out. FIRST CAUSE is the only straight edge band and that is a big standout here and I don't say that because I play there. Anyway, I won't talk much or I'll be accused for self-promotion. We don't have a precise music style, I could say it's hardcore, rock . . . BLOODSUCKERS is that kind of band that people like, because they like to get drunk and to play punk/hc. I guess I said everything with that. EAST 16 are the twin brothers of east 17 with a small difference, they play noisy punk with talented lyrics like "fuck you," "shit," "fuck off" . . . and all other possibilities. DTW and STROBODEATH are much similar, only for grind and noise fans. I don't know if I should mention SKYTOWER who are the most promising funk/hc/metal band as I heard, but can't say much about it, because I never heard them. MISTRESH

are their own world. They're not known in the country, just in my area they do nice music to get bald with or to cut your ears off. NABISKA are death kids and if you like that style maybe you'll like them. DOUBLE PENETRATION is a project of frustrated guys who play pornocore (by their own words). I guess that's all about the bands. 13.BRAT is my favorite zine. It's done by the people I love and besides music it has nice things to read. Three issues are already out, the latest has Strife and Four Walls Falling In, but it's in slovene, so you'll probably never be able to share my opinion. JAY-WALK is another great zine, sometimes written in slovene, sometimes in English, issue two has anarcrust, durort, kent McClard . . . they're also a label (wasserdicht and scuffy dogs LP) and a distribution. ROCK VIBE is a famous magazine which is selling also in stores, so

maybe I shouldn't mention it (I hope diehard hardcorers will forgive me). Anyway, it's done pretty well and it varies from metal to hardcore. They also brought sick of it all, snapcase and shelter over here. PUNKTUR is a "book" that can be judged by its covers! about punk and about saying fuck off to straight edge. ACTIVE PHASE is hc/crust zine and has anarcrust, violent, headache, tromatism init. They run also small distribution and do a compilation tapes. INFERNAL is a bit tiny zine which needs some more work. The guy who is making it has also a band NOT WHY YES which I forgot to mention. DICKHEAD is a zine that I can't discuss on, because I've never seen it. Ignite, slapshot, new bomb turks . . . and some more stuff. FRONT ROCK is a label and has put out several compilations No Border Jam with SLO and austrian bands, also pridigarji are on it. IMPALED PROD. is more death/black/doom/grind oriented, it has also some hardcore stuff. It's a label and a distribution. SUNRISE TAPES is a kid who's making live tapes or compilations, he's also co-maker in 13.brat. SLOWGREEN is a very good distro, they have lots of stuff, the only bad aspect is that they're a bit slow. PREPOROD (rebirth) is an anarchist newsletter done by the guy from slowgreen and K.N.D., which is anti-authoritarian organisation. V.E.T.O. is a non-music oriented distribution. It tends to promote and spread ideas of veganism, animal liberation, drug-free lifestyle, ecology . . . There's also an anonymous hardline rap project called Codex.

I guess that's all that I know, but for sure I'll remember something when it will be already late. Well, maybe it's interesting to say that in our area we organised non-smoking show, so what's the deal? It was the first in SLO ever and that makes us proud . . .uh. Maybe this report isn't really fantastic, but I guess it will do for the general information. If you like to write letters then contact me! This is just the beginning of our communication, let's not stop here. Anyway, I





have strange feelings that somebody will reply . . . anyway, thanx for your time. true love . . .miljan

Addresses:

WASSERDICH- dejan pozegar, smetanova 82, 62000 maribor • SCUFFY DOGS- write at jay walk • IN4S- write at front rock • V OKOVIH- vorohova 36, 62341 limbus • PRIDIGARJI- write at front rock • FIRST CAUSE- pluzarev miljan, trubarjeva 33, 66330 piran • BLOODSUCKERS- luka basic, stara ul. I, 66000 koper • EAST 16- write at bloodsuckers • SKYTOWER- write to impaled prod. • MISTRESH- srite to first cause • NABISKA- write to first cause • DTW- borut jakin, cankarjeva 48, 65000 nova gorica • JAY-WALK- write to wassedricht • ROCK VIBE- p.p.lo, 65000 nova gorica • PUNKTUR- luka stravs, lubejeva I, 61117 I jubljana • INFERNAL- sasa dolgova, razagova 12, 69000 m. sobota • NOT WHY YES- write to ingernal • DICKHEAD- sebastjan iskra, rozmanova 4a, 66250 ilirska bistrice • ACTIVE PHASE- tomaz horvat, jurciceva 14, 69420 ljutomer • FRONT ROCK- p.p. 48, 62000 maribor • IMPALED PROD.- dejan, ormoska 67, 62250 ptuj • SUNRISE TAPES- valter cijan, gradnikove b. 49, 65000 nova gorica • SLOWGREEN- marko rusjan, pot na breg 8, 65250 solkan • K.N.D.- pavlin brane, oresje 20/b, 68259 bizeljsko • V.E.T.O.- jan urbanc, knedrova 10, 66000 koper • DOUBLE PENETRATION- write to sunrise tapes • PREPOROD- write to slowgreen • *Don't forget to add Slovenia/ Europe*

I guess that most people who are into hardcore and straightedge and stuff, have sometimes heard about Sweden, and then probably Umea, and some of the bands from there.

I've been asked to write a swedish scenereport and as you can see - I've done it. The only problem is that the biggest scene is in Umea, in north of Sweden, and I live in the south, about 5000 km from Umea, and here were I live I'm the only one into SXE and HC. But anyway...I know most of the bands so I'll just do my best, ok..

Umea also have Swedens biggest hardcore, straightedge record label: Desperate Fight Records, founded and driven mostly by Jose from "Abhinanda" and Dennis from "Refused", Swedens two biggest sxe bands. The labels first release was a cds by the great Abbinanda; "Darkness of Ignorance". That release is now out of press and also out of stock so it's quite hard to get that one, but they have also made a full length "Senseless" and another cds "Neverending well of bliss". They play a fast and very emotional type of hardcore and they do it great!! They have also toured with bands like "108" and "Strife".

Then over to the other already mentioned band Refused. They're not on DFR since their first cds "This is the new deal" was released on "Burning Heart Records" and then they got signed by "Start Records" each have released all of their following material: "Pump the brakes" cds, full length "This just might be the truth" and another cds "Everlasting". Their full length have also been released on vinyl wich is very rare in Sweden becuase here's almost noone making vinyl's. Their hardcore is heavy with lots of sing- along' s. I guess they were Swedens first straightedge-band and they have done very much for the Swedish scene. They toured Europe with "Snapoase" this summer and they have also toured with "108". It shall also be mentioned that there will be a new full length out soon (feb - march I think) and you don't wanna miss that one...trust me.

Another big Swedish band is Doughnuts. They're all females wich is (as you know) also very rare. But these girls proves that it

doesnt matter what you've got between your legs when it comes to hardcore music. After releasing their first cds "Equalize Nature", just for fun, for DFR, they got signed by American Victory Records were their latest record "The age of the circle" is released. And for those who have missed these girls, I can say that they have a really heavy sound with lots of metal guitars. They toured all over America a few month ago together with "Snapoase", and they did very good. So, if you have missed them before, make chore you know about them in the future...

Sweden and DFR also have bands who play a lithe softer music. One of these band are Shield. Their first release was the song "Outside", for the DFR compilation "SXE as Fuck", but at that moment they called themselves "Solitude". But after noticing that there already were a Solitude-band they decided to change name

to "Shield". Their new stuff is alot different than the first song, wich is a liffle bit harder than their new more melodic, singing type. Now they have made a cds: "Build me up...melt me down", and a full length called "Vampiresongs". Very recently they were on a little tour in Europe with the great "Norwegans" in "Lash Out".

Another little bit softer band is Purusam. I find it hard to express this band's music but they really sound different than every other band I've heard. Thier vocals are really different since it's not screaming and not singing and not... It IS just very good and very emotional. They also have some beautiful female vocals made by their bassplayer. I used to be alot into aggressive hardcore but after bying this record I played it over and over and over again. So warning!! This

is good music and it doesnt matter what you listened to before. It's just a great band. (13y the way their cds release on DFR are called "Outbound").

BUT!! If you're not into soft music at all... Then you don't wanna miss Final Exit. This is Swedens only old school, pissed, aggressive and very angry SXE-hardcore band. Their message are like straightedge, SXE, SE and XX (and something more maybe???). At this moment they have only made one release, a 15-song cd called "Teg", at DFR, but I guess there will be another one out soon. This band is so very pissed offthat you don't dare to miss them...

DFR have released two compilations, "SXE as Fuck" and "SXE as fuck". The first one is a cds and the second one are a full length cd. Except the bands I've already mentioned there are also some s)ther b?alds on these ones, but because there are only one song by each band and bacause these other bands hasent released anything else, I don't have much to say about them So I'll just mention them so you'll know about them in the future: Drift Apart, Beyond Hate, Situation 187, Seperations, Aim, Said I was and Reason for anger. These bands also sound really good so you'll better watch out so you don't miss anything...

Sweden's second biggest straightedge-scene is in Vanersborg in the mid/south (sort of). This city also have swedens second biggest record-label: No Looking Back Records. NLB is (just like DFR in Umea) founded and driven by members from the first and biggest bands in the scene, in this case "Ultimate Concern".

Ultimate Concern plays very fast, emotional and quite heavy HC. It's still a young but already great band so you have really missed something if you havent heard them. Their first release was a cds "Stop" wich also was NLB's first release, but their full length "Shield between" sounds alot different and more developed. There are re-





ally speedy songs and good vocals. I guess there will be another release from them soon and I look forward to that...

Start Today is a even faster, more heavier and more emotional band then the first one. This band has two (2) vocalists and that is really great! ! Their first release was a cassette "Nature" but the sad thing is that it's a lithe not so good sound quality on that one, but it does not matter very much - although the music is so great. They have also made one song for the NLB compilation "Brotherhood", wich is with the right soundQ, and then it's even better. But, this band are going to split up and thats very sad because this really is a very good band. But before that they're gonna record a split-7 together with another great (also splitting) VBG band "Watergate."

The second biggest VBG band, after "Ultimate Concern" are Outstand, with their alot softer and more melodic rock n roll sound. Maybee this is not really a hardcore band anymore, but since their first cassette "The eternal pose" (wich is very unlike the other materials) was alot harder and more aggressiv and they're all straight-edge and stuff, then they are like a hardcore band anyway (although they don't call the band HC). Now they've also made another cassette "Five songs of life" wich is like a promotion for their yet to come cd, on "Dolores Records". It sounds alot different than the first cassette, just as their song at the "Brotherhood"-compilation. The comp-cd's booklet also tells that that song is their last aggressive, so I look forward to hear their full length. This is a really good rock n roll band so you better check em out!

The compilation also contains songs by New Direction, Innerself, Content and Watergate. The first three band have only released that one song for the compilation so I can't write very much about them, but "Watergate" has also made a cassette "Thirdviewofthesculpture". This band is als<}very haevy and emotional and all that stuff, but as I told you before, they're also splitting up and thats sad because they're also very good.

The next release on NLB (probably out by the time you read this) will be a cds by the great band Nine. I havent heard any recording by this band but I know that they have done some cassettes. But I have seen them live ones in their hometown Linkoping and I just tell you.. .that was one of the best concerts I have ever been to. They have a pretty heavy and sing-along sound (I don't remember x-actly) and I really look forward to hear their cd and I hope to see them live again soon. If you don't check this band out then you really miss something...

This was some lines about the best known Swedish bands, and there are more. I hope this got you a little interested in checking out the Swedish scene. If you haveany problems these records, then write the Inside Front address and they help you get in touch with me. Bye- Johan

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# reviews reviews reviews

**print reviews:** Richard Allen ("Things Fall Apart" magazine, Inside Front debate team captain)

**record reviews:** Enrique Abierto Sazon ("Open Season" weightlifting journal, Inside Front machine shop foreman)

**all other reviews by the editor, especially if they are marked with a "b"**

So please, if you're so petty that you want to fight one of us over a review (rather than doing something fucking constructive, right) make sure you've got the right guy.

Of course, as Maximum Rock and Roll never tires of saying, every independent effort deserves respect for being what it is: an attempt to take life back into our own hands, so that we will no longer only sit back and watch the world but instead take an active part in it as individuals. But our job at Inside Front is not to pat people on the back. Obviously our readers can only check out some of the material we review, so if we recommended everything we would not help them at all. So we try to describe everything we receive to our readers in as much depth as possible, and at the same time to give any constructive criticism we can to the musicians or writers who have submitted their material—if we can do this successfully, we will have helped out both the 'zines/bands and the listeners/readers. What more could you ask of us?

There sure are a lot of reviews in here. Please try to read through them all anyway, we've done our best to make them interesting reading. I can think of a million better things for us to do with this space, but I feel like the task of concentrating on reviews has sort of fallen to us by lot in the hardcore scene, because so many other big 'zines do such a fucking horrible

cians—make music inspired by real things in your life, things that touch you, so that your music will touch others. Look for new ideas to freshen up your work... otherwise you will only help to make hardcore stale and boring. The same goes for magazine writers. Good luck to everybody on your work (surely you'll be able to at least do better than we have here!), we'll be looking forward to seeing it when we write the reviews for I.F. #10.

## PARENTAL ADVISORY

I guess I have to do a little mediating here, because it's better to get it over with now than have to deal with it later. One of our reviewers occasionally uses some language that could be construed as homophobic. None of us here at Inside Front are homophobic, we're all grown up men and women who respect whatever desires our fellow human beings may have, and expect the same in return (hardline kids take note...) I personally never use and don't like to see language that can be construed as homophobic, because I think the United States is an environment that is already too hostile to people who happen to be attracted to members of the same sex. However, there is a reason that this reviewer of ours uses this language: he has spent a fair amount of time in a violent offender prison. If you have ever been in prison or know anyone who has been, you know that terms that usually carry homophobic connotations in the free world refer to a completely different subject inside... So, in the interest of being open minded and learning to understand the languages that people who are different than you speak, please do not jump to conclusions but try to understand this reviewer's language in context. For Christ's sake, we're trying to create a world where we can all understand and coexist with each

### -Editor B. Diablodein-

- 1-Icarus Was Right #3\*
  - 2-Gehenna side of 7" split
  - 3-Systral 10"
  - 4-Integrity "Humanity" 10"
  - 5-Burn Collector 'zine
  - 6-Timebomb CD
  - 7-new Lash Out CD
  - 8-Jesuit demo
  - 9-Trial 7"
  - 10-Hardware #8/Deadguy live
- \*of course it goes without saying that the new Amebix CD bootleg "Beginning of the End" would be in first place here if it was not a re-release...

### -Technician Paul M.-

- 1-Catharsis CD
- 2-Gehenna live
- 3-George Orwell, 1984
- 4-Thoreau, Civil Disobedience
- 5-Dahlia Seed new 12"
- 6-new Unbroken 7"
- 7-C.R. 7"
- 8-Quarantine live
- 9-Bob Dylan
- 10-Equus

### -Aerobics Instructor E.S.D.-

- (*'top ten for lifting'*)
- 1-Black Army Jacket demo
  - 2-Blood For Blood "Hurt You" demo
  - 3-Breach "Friction" CD (Burning Heart)
  - 4-Catharsis CD (Crimethinc. geeks)
  - 5-Dying Breed demo
  - 6-Madball "Demonstrating My Style" CD (Roadrunner) ...that's a pretty big label, E!
  - 7-Politics of Contraband
  - "Drunkscumbagmetalfreak" demo
  - 8-Prison "Discipline" CD (Lost and Found bootlegging cowards)
  - 9-Stigmata "Redemption Songs" demo
  - 10-War-Time Manner "Scorched Earth Policy" demo

### -Moshpit Demon Richard Allen-

- 1-Speed Metal Symphony CD
- 2-Venom-Everything
- 3-Dream Theatre-Live CD
- 4-Earth Kricis-Everything
- 5-The Spandex Experiment CD
- 6-D.R.I.-Everything
- 7-Snapcase-Steps CD
- 8-Voivod-Everything
- 9-Stryper-Everything
- 10-TT Quick-Everything

job of it. The last "Punk Planet" I saw had about seven one- or two- word record reviews in it. Of course a one word review doesn't tell the reader shit about the record—those fucking reviewers don't care about doing their jobs well, they just want free records! Fuck them, they should 'retire' from reviewing before they make punk rock any fucking worse than it is... apparently they don't care about their readers, the bands, their magazine, or punk itself as much as they care about satisfying their own fucking greed without even working for it. One-word reviewers, two-sentence reviewers, all lazy reviewers and your uncaring editors, give it up—life sucks enough already without you wasting our time. I said all this already last issue... how many more times will I have to say it?

Of course, the other problem with reviewing records and magazines is that there are so many mediocre ones out there. I think most of the flaws in the material I come across stem from the creators just being afraid to be original. Obviously if you just go through the same motions as those who came before you, hoping to be as popular as they were, chances are that your work will not be as inspired or timely. Dare to do your own thing, not to try to engineer your music or writing so that it will be pushed to success by the latest trend. If your work is good, which it eventually will be if you work hard and try to draw upon what is original in your ideas and experience, eventually people will catch on regardless of trends. Musi-

other, not a world in which we all speak, look, act, and think the same... aren't we?

## —ATTENTION: SPECIAL CONTEST FOR BORED INSIDE FRONT READERS—

Simply correctly identify which band recorded each of the records listed below from one of our staff member's all-time favorite list, and we will send you an Inside Front pencil of your very own! Good luck kids!

LP's:

- 1- "Those Who Fear Tomorrow"
- 2- "Monolith"
- 3- "Rock For Light"
- 4- "Troops of Tomorrow"
- 5- "Live at CBGB's"

7"s:

- 1- Self-titled (big hint: singer's brother is asleep at a show on the cover)
- 2- "Demolition War"
- 3- "Resist This Atomic Menace"
- 4- Self-titled (there's a kid in a swing on the cover of this one)
- 5- "The Underdark"



# reviews reviews reviews

## AGNOSTIC FRONT "Raw Unleashed" CD

My friends all hate this, because they don't have the stomach to appreciate messy bands with shit recordings, but I love it. I always liked Agnostic Front's earliest songs best (I liked their later, more skilled execution better, though... that's why "Live at CBGB's" was so good: you had the old songs with the modern quality), and you get fucking 62 tracks of early A.F. here... pretty much everything they did before "Victim in Pain", and early versions of those songs too. By the way, for you Madball fans, most of the early Madball songs ("Smell the Bacon/What's With You", to name one of many) were actually just old A.F. songs (that even includes the Animals cover)—so hear the originals here. On this CD are two different mixes of their "United Blood" 7", plus extra songs, an earlier recording session, a practise tape, and two songs (by far the best sounding, because they are from just before the Cause For Alarm days) from a long lost compilation record. I'm just thrilled I got to hear "Friend or Foe" four times on here! If you're not familiar with old Agnostic Front, what you get is shit recording quality, catchy as fuck songs played fast and crazy, nothing fake, nothing forced, just yelling and bashing hardcore that takes no prisoners... everything good in hardcore today owes A.F. a debt. The packaging is extensive, with fliers, the old Schism interview, old photos, plenty of ranting from the Grand Theft head executive, and some old A.F. lyrics I thought I'd never track down. Some of them are admittedly incoherent, such as "Fight": "Push around and stab each other, fight around and kill each other—fight fight riot riot—beat him hard, beat him dead, break their legs, we're gonna break their legs, let's go!" -b

Grand Theft Audio, address below

## All Out War- Destined To Burn 7"

This record has been out for awhile, but we here at Inside Front are still required by hardcore law to review it. Two of the three songs on this 7" appear on the Philly Dust Crew comp. cd. All Out War are a metalcore band from downstate (NY), that combine screechy vocals with lots of chugging riffs and double bass. One of their guitarists is fucking gigantic. They throw in atmospheric deathmetal leads once in awhile, and mostly sing about the evil of mankind and organized religion. To me, they sound similar to Merauder, maybe because they have lots of shouted back-ups. Nice packaging, with a glossy hardstock cover and lyric sheet.

Hardway Records, 8, Rue Bertin Poiree, France

## AMBER INN 7"

I think this is emo music. The vocalist is overdramatic in his enunciation of such lyrics as "tranquillity throughout steadiness statics into me." Every once in a while there is some distortion on the voice. The music is midtempo, gentle, almost acoustic. I know some people who tell me that this sort of thing is extremely moving for them, but I just can't get anything out of this emotionally; it just seems bland. It might be soothing if there were no vocal tracks, but it's a little too upbeat for that either. The band seems to have personally splashed paint across the cover of this record, and I appreciate them going to all that trouble for me. -b

Sunney Sindicut, 915 L St., #c-166, Sacramento, CA 95814

## ASCENSION "The Years of Fire" CD

Who knows what the title refers to. This is modern, chunky, very metal, hardcore-influenced stuff.. mostly midpaced, with plenty of changes and transitions, and lots of fucking energy. Lots of chunky guitar work, some double picking, hectically talented drumming, growling hissing screaming vocals, and a generally irresistible rhythm. The guitarist and drummer are both skilled enough to add the necessary finishing touches and subtle details to make this interesting listening, and to create occasional moments of metal beauty. The

lyrics use generally scary words and images, it's a little hard to tell what message they're trying to convey. The recording is great, not extremely heavy but really clear so you can appreciate all the fancy guitar and drum work. If they direct their song structure a tiny bit so that their songs really carry the listener from point a to point b effectively, this band will have every necessary ingredient for musical greatness. -b

Toybox, 116 NW 13th Street, #118, Gainesville, FL, 32601

## Bad Posture- G.D.M.F.S.O.B. cd

Raw as fuck old, old hardcore with songs like "Time For Smack" and "Kill The Peace". They remind me a lot of Nihilistics and the Fuck-ups, so you know I

like this shit! Tons of pictures, lyrics, and flyers are included in the booklet, and I can't help but wish hardcore was still this much fun in '96. But who says it can't be?! To give you a better idea of what this sounds like, picture Void crossed with maybe the Circle Jerks, just beating the fuck out of their instruments. This shit was before hardcore got pretentious and elitist. Also included are live tracks from a show on 8/15/82, and their 12" ep from '83. No metal, no hip-hop, no artsy horseshit. 28 songs total. "Any time is the right time for Smack!" which is actually an anti-drug song... Bad Posture was a Ca. punk/hardcore band in the early 80's that never got as big as Suicidal or Circle Jerks, but were still trail-blazing and offensive. And unlike a lot of music from that era, Bad Posture's stuff holds up pretty well. Even the live and demo tracks still sound powerful.

GTA, 501 West Glenoaks Boulevard, Suite 313, Glendale, CA. 91202

## BLOODLET "Entheogen" CD

This is a real masterpiece, but it's a record that I think musicians will appreciate more than other listeners, because Bloodlet uses their technical prowess to concentrate more on breaking new ground in musical artisanship rather than trying to write really moving, accessible songs. That's a good thing, not a bad thing, but something to take into account about this record. The thick, forceful production complements their mu-

sic perfectly, and the grainy guitars, deep smooth bass, and punchy drums all work together with exacting grace. Every musician in this band is fucking amazing, and they use their skills well to create entirely original, perfect song structures, gut-twisting unorthodox rhythms, and unbelievable musical arrangements and instrumentation. At literally every turn they break new ground in music composition, bringing out a brand new idea for every single transition, and magically knowing exactly how far to proceed with each one. At some points later in the record they seem to go into extended improvisations, an undertaking for which they are entirely prepared and which they handle gracefully. Not only do they show the way to new musical ideas on this record, but they also come up with a number of new ways to use their instruments, especially in the field of guitar noises. Although he's by far the nicest and most approachable guy in the band and I hate to say this, I think the singer's work is the one sort of weak spot on this record. His vocals are gruff and crazy sounding, but they have a real monotone enunciation that translates to an emotional monotone. Sometimes he speaks in a fragile-sounding voice, which I think is a good variation in his style, but other than that I think his older recordings had more feeling and were more interesting. The same goes for his lyrics here, I think; on the first couple 7"s they were some of the best poetry I have ever read, but here his way with words is a little less emotionally compelling, his imagery a little less gripping, and they remind me a little of the sort of lyrics the many bands that imitate Bloodlet might write. It hurts to say that, though. And partly because of the vocals, as I said at the beginning, this record is more interesting technically than emotionally. My guess is that Bloodlet just has to become a little more comfortable in the new territory they have explored and they will be able to create a record that is a masterpiece of emotion as well as

## AGAINST "No Arms" CD

This is a fucking hilarious CD. The music is great, simplistic fast old-fashioned (and I don't mean Bold!) early-80's hardcore, with catchy riffs and a surprisingly powerful guitar sound, excited drumming mixed to sound like a monkey beating on cardboard boxes, and occasional 80's blues-metal guitar solos/noise to give it extra flavor. The singer has a refreshingly natural (that is, NOT forced, unlike plenty of today's vocalists) hoarse yelling voice, and generally has only written about thirty syllables of lyrics for each song... which he repeats over and over. Here for your reading pleasure I've reprinted in their entirety four whole Against songs: "no more—abolish war!" "no arms... no legs... no skin" "dried blood cracked and peeling, flies crawl amongst his face, no individual grave" "consistent bombardment, obliteration imminent, one thousand pound bomb." ...Of course, since Grand Theft Audio put this out, it has everything Against ever recorded on it, plus extensive packaging that tells you about everything Against was up to when they were together... in about 1983. -b

Grand Theft Audio, address below



# reviews reviews reviews

artisans (sort of like Neurosis, whose 'Souls at Zero' broke lots of ground but was a little flat emotionally... but when they followed it with the soul-twisting, heart-gripping 'Enemy of the Sun', it all fell into place). -b

Victory

## **BOTCH "The John Birch Conspiracy Theory" 7"**

Bouncy, excited midtempo screaming hardcore. Not chunky generic dance stuff, they have too much nervous energy for that; instead they shake out some epileptic, impatient noise. The drumming is thick and complex, never letting the listener rest. The bass guitar has a fairly prominent place next to the scratchy guitars in the mix, adding to the raucous energy of the whole thing. Of course the singer has that hoarse screaming voice, but he does sound like he means it. Their music only breaks a little ground in the noisy/crazy genre, but they have the fucking guts to cover the famous classical piece from Carmina Burana, 'O Fortuna', complete with latin lyrics, a gong, and plenty of drama to spare. I've dreamed of covering that myself, and they outdid even my expectations. For this alone this record is a little piece of hardcore history. Good packaging, including a lyric booklet (vague, discontented lyrics) and a little essay in which they attack conservative republican politics in hardcore (Hardline, for instance). Good work. -b

Phyte, P.O. Box 14228, Santa Barbara, CA 93107

## **Bound 7"**

This is the latest band by this name, out of New Jersey. Pretty simple midtempo new school hardcore here, with distinctively weird nasal screaming vocals. The singer occasionally throws in some talking or singing, and the music has some chunky guitar parts and a couple metallic moments. One song about rape, one about striving for self-improvement, and one about being straight edge (Complete with a couple cliched lyrics). There is enough packaging/liner notes, which unfortunately include a few embarrassing spelling/grammar errors. -b

Spiritfall, 215 Hancock Ave., Bridgewater, NJ 08807

## **Breach- Friction cd**

A big, BIG surprise from this Swedish straight edge band. I figured this to be another deeply introspective emo-wuss band, but instead I hear totally original metallic music with unusual tempos and changes, atypical riffs and a vocal sound and guitar sound that honestly reminds me of newer Entombed. The lyrics are in English which helps this Ugly American understand them better, and they're simple, to the point, and without cliches. There's so many awesome changes and hooks on this cd, I hear something new every time I put it on. I do so solemnly swear that from this day forth, I will take European hardcore seriously! Everything about this, the packaging, the recording quality, the material, is top-notch. I'm speechless.

Burning Heart, Box 138, 737 21 Fagersta, Sweden, Fax +46 223 145 42

## **BROTHER'S KEEPER "The Continuum" CD**

The production and guitar sound on this record is so fucking polished it sounds like Metallica arranged it for them. The overall mix is weighty and powerful, and the guitars incorporate a flanger sound or slide guitar sound here and there to add variety. The music is mid-paced, sort of rock and roll, danceable like their older material, but a little more involved and varied, a little less straight newschool hardcore and a little more rock and roll. Mike Ski's yelling vocals have gotten more high-pitched and rock and roll, too. On the one hand it's definitely a good thing that he has found his own style and gone with it rather than trying to sing like anyone else, and it is clear that he feels comfortable with the style he has developed. On the other hand, his vocals are definitely an acquired taste, because of the high pitch of his yelling. The packaging is glossy

and professional in appearance, although it doesn't include anything besides show photos, a thanks list, and lyrics (which have a Snapcase-esque imprecision). My advice to Brother's Keeper at this point in their career, when they really have their musical style down and their quality control in place, would be this: be sure to articulate your message clearly and challenge your listeners, rather than just rocking out. Make sure that the newer kids know that hardcore is about more than just dancing and dressing well. -b

Trustkill, address below

## **Bulldoze- Remember Who's Strong 7"**

This is another Hardway release that we've recieved for review, that has been

out for a long time. I believe this first was released two years ago, and already it's showing signs of age. Nice packaging, glossy lyric sheet, etc. Music-wise, this is slow NYHC like Outburst or Icemen. There's a few more hooks on this than on their demo, but lyrically...In light of the singer's current imprisonment, it's obvious that Bulldoze had no problem living up to the violent as fuck lyrics on this record. Out of four songs they say "DMS" in three, and there's several parts where Kev-One will say shit like "You gotta step up ta keep yo' rep up, Punk!" or "Da Beats, Kid!" that I could live without. I like that most of the songs are about violence and beating the fuck out of people, but as Kev could tell you from his prison cell, violence is not without consequences. This is worth having even if you don't like this type of NYHC, because it's a genuine document of true violent hc that keeps its word. And how many bands do that?

Hardway Records, 8, Rue Bertin Poiree, 75001 Paris- France

## **BUREAU OF THE GLORIOUS CD:**

Often acoustic, not very energetic (emo?) music, with the usual bass/drums/guitar thing going on. The vocalist sings in a high, gentle voice; she doesn't really sound so much soothing, though, as she sounds like a rock and roll singer on the radio doing that post-blues kind of singing. The songwriting is a little too abstract and wandering to make for marketable radio music, however...

although it really doesn't make me any more excited than the radio does. At the end of the record they break out for a few seconds with a little more intensity, but after twelve of the same song, it's just too late. I kept waiting for them to at least give me a moment of heartbreaking fragile beauty, but they just plodded along at that damn slow, emotionally monotone pace. At least the packaging is fancy and original; it unfolds in unusual ways to reveal the CD, and looks very slick and 50's style. If anything I said about this sounded good to you, go steal the first Cowboy Junkies record—it's like this, only it's good. -b

Sunney Sindicur, address below

## **BY THE GRACE OF GOD "For the Love of Indie Rock" CD**

I think it's fair to mention that the guy from Enkindel sounds like a fucking rich kid preppies from my old high school when he introduces this record, and in so doing really annoys the shit out of me. But of course that's got nothing to do with the music. This band is a sort of new incarnation of Endpoint, I guess. This is faster hardcore stuff, sort of old-fashioned but you can definitely tell it was made in 1996 by some kids in Louisville, whether by the extra dose of melody that shows up or by Rob's high yelling vocals. The beginning of the fourth song sounds like old Face Value, and every once in a while I actually find myself reminded of the 'Life Cycle' (Even Score) song on the first 'Only the Strong'. Other times it's definitely melodic punk, with singing and everything. As far as the songs go, they're well played, but (as often seems the case with project bands or recently formed bands of experienced musicians) I feel like if more time had been taken in writing them they would have come out a bit more original, a bit more memorable, a bit more earth-shaking. This is an

## **Catharsis cd**

This is a collection of Catharsis' 7", demo and compilation tracks, and as such, it crushes so much of the hc out there today, that is satisfied with settling for less and imitating imitators. I've got a theory about nature and hardcore that goes like this: the more isolated the locale, the more unusual the result. Now Catharsis is from North Carolina, which has never been a hotbed of hardcore. And they prove my theory correct by raging with their own style of fast, metallic, original hardcore violence-violence. Nothing about this band is cliched. If you're reading this magazine then you should be familiar with their style by now. And unless you're some kind of fucking MORON, you'll like it too. They've got a lot of heart and Catharsis isn't afraid to trying new things musically (or sexually!!), as shown on songs like 'Ritualized' and 'I Corinthians 1:18-29'. The cd comes with a large booklet with lyrics and graphics, and a Karl Marx quote that seemed too cool for a lying bastard like him. Oh, and all nine songs are included backwards on the cd. Wacky, huh?-eric warner

Crimethinc., 2695 Rangewood Drive, Atlanta, GA. 30345 USA



# records reviews reviews

energetic, decent record, but maybe if they take the band seriously and keep at it they will turn out some really good music... -b

Victory

## Cast Iron Hike 7"

Terrible alternative rock/groovemetal, with glam rock vocals. I know it might seem like I'm going out of my way to tear up these bands, but I'm not. I think Brian went outta his way to send all the garbage to me. I just call it like I hear 'em. I'm reminded of Only Living Witness, but this is even more annoying than them. 454 Big Block also comes to mind music-wise: There are some hard moments, some good hooks, but I've gotta sort through so much horseshit to find 'em! Actually the vocals are the worst aspect of this 7", musically its not all bad.

93 Farm Edge Lane, Tinsdale, NJ. 07724

## Crosscheck- Persist 7"

See Shankbuzz's review. Oh, alright, I'll review this. Average mid-tempo newer styled hardcore that just doesn't have the heart to push things over the edge. Their lyrics are more positive than Shank Buzz, and they try to utilize some harmonic leads in the 2nd song. The packaging is just kinda lackluster. The lyrics to "Hope" are good in a positive way, and for that I will hold back from drilling the hell outta this. "Small time small town, you put me down. We are all the same. One life, one goal. My town, your town, we'll all stand tall." It's a nice thought anyway. Crosscheck shows potential.

Ignition Records, P.O. Box 220, Vercennes, VT. 05491

## DESPAIR "One Thousand Cries" CD

I was sort of expecting the sound quality on this CD to be better. It's a little rough, not really clear or balanced enough to work with the music, I think. The drums tend to overload the mix a little, just like on the Faultline and Turmoil CD's. Here we have very modern hardcore (you could almost say that Despair is the textbook modern hardcore band), with alternating guitar-chunk mid-paced dance parts and faster, slightly older-fashioned speedy parts. Here and there the lead guitar fancies the music up with a little metal. The vocals are that throaty screaming that defines modern hardcore. The insert has show photos of Despair rocking out, and the lyrics and thanks list... very similar to the Brother's Keeper insert, in fact. The lyrics aren't too abstract, and address personal struggles/sufferings, betrayal by friends (they don't say 'stabbed in the back', but they do say 'I believed in you... turncoat... now I'll never be the same'), and, better than the other songs, religious leaders who brainwash people and lead them astray. At the end of the CD is a decently recorded live set, which is similar to the studio material, although the vocals are a little loud. -b

Trustkill, address below

## Digression- Controlled 7"

Straight edge hardcore band from Erie. They sound like exactly who you'd expect them to sound like, Strife and Earth Crisis. The cover has a huge demon intimidating a small (presumably straight edge) child in a dark forest. Songs about betrayal and resisting social pressures. Still, they seem to play the newer style of hardcore with passion and some amount of heart.

Sa Mob Productions, P.O. Box 1931, Erie, PA. 16507-0931

## DISCIPLE "Lantern" CD:

Modern, "evil" sounding hardcore metal. It has a pretty fast midtempo speed, with lots of chunky danceable parts, metal shrieks and riffs on the guitars, black metal growling/hissing vocals, and a generally dark atmosphere to the whole thing. The mix isn't perfect but is good enough to work with the music

well (if you don't mind hearing a little more bass drum than usual). There are a number of other bands in this general genre these days, and this band doesn't quite have the memorable songwriting skills to set themselves apart yet, but they do what they do well. There's a song with a monotone speaking part that sticks out as not really working in the context of the other music here. The lyric sheet is copied so badly that you can barely read it, but I can make out some lyrics praising Jesus Christ, and one vehemently anti-choice song regarding abortion. Now that, I think, is some truly "evil" stuff: believing not for

rational reasons, but because of faith in church doctrine alone, that there is *no difference* between an organism composed of a few cells that can only function as a part of a woman's body, and a learning, breathing, thinking human being. Not to say that the band explicitly pronounces themselves to be anti-choice on the basis of church doctrine, because they don't... but the combination of anti-choice rhetoric and obvious Christian beliefs sure makes me think about that. -b

Disciple, P.O. Box 7042, Erie, PA 16510

## District 5- Leap Year cd

I didn't like the cover of this cd, but I got a surprise when the cd got going with a powerful, well-produced groove. It went downhill from there, as the jackass singer just kept rapping and sounding fake as fuck. Halfway through the 2nd song I was ready to brake this cd too. I don't know who told these idiots that Rage Of The Corporate Whores was the band to be like. This cd's good points are ruined by the vocal style and corny songwriting. There's definitely potential, and the recording quality is good, but the repetitive song structures and horrible vocals kill this cd, because he announces everything he says and repeats everything like he's a fuckin' coffee shop poet or something. And then in every song the guitar drops away and the bass and drums are left, and the felching singer says some 'deep' beat poet crap. Fuck this shit. And if that isn't gay enough, they thank Suck Mojo, the weakest band in Atlanta. Oh, and I was right about the coffee house vibe these fruits have. They also thank Strongsville Arabica! HA!!!  
Uprise Recs. p.o. box 360141, Strongsville, OH. 44136

## DOUGHNUTS "Feel Me Bleed" CD

Because Victory signed them so early, Doughnuts was given a tough job—to grow

up musically in front of the whole hardcore world. That sounds like a recipe for disaster, but on this record they actually rise admirably to the challenge, believe it or not. Their best attribute and saving grace is their singer, whose voice is always filled with drama and emotion. Her singing, deeply melodic but with an edge of real pride and challenge, makes interesting the songs on here that might otherwise be forgettable. The rest of the band has a little ways to go yet... sometimes they are on top of their job, but I feel like they could do better in terms of actual musical structuring. The song structures, while a little long, work fine, but the actual riffs and parts sound like they could be taken a bit further; for instance, the guitars often sound like they're going to dive into a full-on Unbroken metal/hardcore explosion, but always pull back into weaker, more discordant territory, as if they're not sure of themselves. I think that kind of Unbroken sound would suit this band perfectly, if they would go all the way and do it. (And, the beginning of the 5th song sounds suspiciously like the beginning of the Earth Crisis LP.) Also, the guitar production makes them always sound a little out of tune. One the other hand, there are some good moments on this CD where everything comes together, like the fourth song ("The Demon and the Desert," a new version of their compilation track) which is perfect from beginning to end (a real classic), and various parts of other

## EARTHMOVER "Themes from Everyday Life" 10"

From the first moment, when a heavy guitar rumble fades in and the vocalist pronounces "You should have learned by now that the world is not against you—it just doesn't give a shit about you," you know you're in for it. Fast, angry, straightforward real hardcore with tempo changes and passion aplenty. The first song, in which the singer screams "this is no vegan warrior fantasy," is an oath that if anyone they knew were to be raped, the band members would do their best to kill the rapist, regardless of the threat of jail time, etc. The subjects they address are real life shit ("this song is about those times when you know you're going home to the worst situation you can imagine..." "this song is not about what you believe, it is about standing up for whatever that belief may be") and you can hear the conviction in the screaming, breaking vocals, in the excited old-fashioned hardcore guitar riffs, in the thumping bass breaks, even in the raw but thick and heavy mix. There are a couple original parts, too, like the singer's long drawn out choking growl/hiss in one song, and the echoing spaced-out guitar effects atmospheric part at the end. If you're a kid growing up on the streets as much as at home, in any town or city in the Western hemisphere, and you'd rather just figure out how to deal with tough shit and get on with life than cry about it (because you've learned how much good crying does), it'll help to put this on your record player and know you're not the only one. -b

+/- records, P.O. Box 7096, Ann Arbor, MI 48107



# REVIEWS REVIEWS REVIEWS

songs on the record. Really it might have been better for Doughnuts and everyone if *this* had been the record that got them signed to a big label, so that their next record (which judging from this should be excellent) would make them widely known as one of today's best bands. Becoming well known too early usually can only hurt a band. Before I forget—the packaging is great, a very original booklet of paintings by the singer. -b

Victory

## **The Eat "Scattered Wahoo Action" 10"**

Nice, nice packaging and vinyl quality, though no lyric sheet. I want to like this, because the Eat are one of those fabled punk record collector bands (this is some unreleased stuff they did in 81-82), and because my friend Edwin released it. Also, Mike Cheese says Mike Rhodes (both of Gehenna) likes the Eat, and Rhodes is always telling me that the bands I like (Amebix) are rock but he listens to 'real punk' music—so I expected this to be 'real punk'. Well, it sounds like bad '70's rock to me, like Jethro Tull or something: fast simple rock music, over-dramatic melodic vocals with really fucking pointless lyrics (if this is ironic, their delivery is really deadpan), pop-punk guitar leads, silly choruses, even a saxophone in one song. So, unfortunately, I can't recommend this record—if you still want to get something Edwin released, track down the Seein' Red 7". -b

Wicked Witch, P.O. Box 3835, 1001 AP Amsterdam, Netherlands

## **Enkindel- Some Assembly Required cd**

I don't know how Initial could go from putting out decent hardcore like This World Rejected to this fuckin' garbage. I don't know what to compare this to musically so I'll comment on the packaging first. Very professional full color layout with lots of toys from my childhood like viewmasters and various Fisher-Price stuff. There's even a speak and spell on the back cover with all the song titles on the cd. Yep, it's all very clever and cute. The music sounds like a cross between Pearl Jam and Fugazi, with all the anger and aggression of a fucking butterfly! Occasionally there's a decent catchy part, but this just is not my thing. Oddly enough the recording is a bit muddled, you would think it'd be crystal clear and professional, the way the cd looks. This is horrible. Enough...

Initial, PO Box 251145, W. Bloomfield, MI. 48325

## **Erase Today- A big yes and a little no 7"**

A three piece Oi! band that reminds me a lot of Cocksparrer (vocal-wise) and The Business-Out In the Cold era. Very poppy and sing-songy, and I'm just not into it. No band pictures and not much in the way of lyrical substance, with a very trebly mix. Three songs. Next.

JSNTGM, 64 Sedburgh Ave., Blackpool, Lancashire, England FY4 4DQ

## **EYELID "Days Infected" 7"**

The first song strikes me as being fairly by-the-numbers modern straightedge kid hardcore: metal-influenced guitar lines (chunky parts, metal melodies), midtempo danceable drumming (with some tom work for flavor), deep thumpy bass, and deep roaring vocals (vague, imprecise lyrics about despair)... difficult to differentiate from any other bands in this genre. With the second song it gets a little better, with more complexity in the guitar lines suggesting a bit of a Mean Season (7" era) influence on the string section. A little squeaky noise at the beginning and a little climactic octave melody at the end serve to make it more interesting. More of those two songs is what you get for the rest of the

record, although it ends well with a distorted scream. It's well crafted modern hardcore music, but on their next release they need to distinguish themselves by either playing with a lot of heart or breaking some new musical ground. -b  
Ammunition, P.O. Box 461, Bellflower, CA 90707

## **FAULTLINE "Roots of the Rape Culture" CD**

This is definitely what I like to see in punk rock and hardcore. The music is a little rough, but really impassioned, and the band is well-spoken, obviously concerned about the issues they address, and unafraid to do new things on their record. We hear compellingly eloquent and well-researched spoken word parts about why and how our Western civilization is a "rape culture" and drum-

circle improvisations in between the music. The music itself is roughly recorded midpaced modern hardcore, occasionally danceable but focused more on simple texturing and rhythm, with some beautiful/moving guitar lead melodies here and there. The vocalist alternates between speaking his outrage clearly and screaming the specific and 100% political lyrics. In some songs, like '100% Natural', the lyrics are as uplifting as those on the new Refused CD. This isn't the only legitimate approach to making punk/hardcore music, but it certainly is one of them, and it's executed perfectly. My only advice would be that the band continue to smooth out the songwriting, and get a much better, smoother, more balanced recording next time. -b

Earth House, P.O. Box 1332, Redding, CT 06875

## **59 Times The Pain- More Out Of Today cd**

I was amazed at how sincere and powerful this cd is. 59 have a fuckin' great thing going. So does this Burning Heart label! Professional, full-color booklet with lyrics, band photos, etc. and top-notch production values. And musically this totally kicks ass. Raging, positive hardcore that comes off real and non-derivative of American bands. The clean recording helps. 59 plays a lot of fast parts, but they have a good balanced attack overall. Lyrics are mostly about challenging yourself and those around you to strive for more and fucking get more out of today!! To me that's what hardcore and life (!) is all about! I mean, all bullshit aside, that is IT! And 59 Times The Pain put their message out that doesn't mimic the positive bands that came before them. There are some heavier songs on this cd also, like 'One After Another' that are maybe in the vein of Judge, but still aren't derivative.

This cd just has well-written, catchy hardcore that actually makes me feel better when I listen to it.

Burning Heart Records, Box 138 737 21 Fagersta, Sweden

## **THE GET UP KIDS 7"**

Both sides start out real quiet and acoustic, gentle and pretty, then leap into fast rock and roll pop punk stuff in a major key. There seems to be some youthful enthusiasm here in the slightly nasal singing and upbeat riffs. In both songs they do an interesting thing where they quiet it down a bit, keep singing in the foreground, and have offbeat shouting in the far background. These kids seem like they're having fun and not trying to pose or become extremely popular. It's not quite silly enough to be catchy, which is probably good. OK, I admit that since this is poppy, happy stuff I'll never listen to again, but if you like that stuff you probably would. -b

Huey Proudhone, 4308 Oak Apt. S, Kansas City, MO 64111

## **HARVEST "Incision" 7"**

The first song is slow and sort of monotone, but it actually works out to be

## **ENEWETAK "And the Beat Goes On" 12"**

Discordant, ugly noise hardcore, sometimes with a bouncy careless kind of beat and grating, almost singsongy riffs, other times more like the vile holy terror filth churned out by other bands affiliated with this label (i.e. Gehenna, Fall Silent). The recording is similarly (and appropriately) raw. The singer has a good, shredded, hoarse shrieking voice that only varies through the record in terms of how painful and torn it sounds. Their music definitely doesn't sound forced or predictable, it just sounds like they stole some instruments from the bargain bin of some shit music shop and started banging away with no regard for how obnoxious or unpleasant they sounded. Of course this means that their song structure and transitions are somewhat spotty in quality, but on the other hand they sound like a genuine no-posturing punk band... and anyone who has ever spent an afternoon sitting on some garbage-smeared sidewalk trying to figure out how they will eat and where they will sleep that night will probably consider that a fair trade off. Besides, they have some really good, spine-tingling moments on this LP (although a 10" might have been a better, more to-the-point presentation of their music—of course, 10"s cost more to make). The packaging is fittingly spare and low budget, although the lyric sheet is very well laid out as if it were a newspaper from the 1950's. The lyrics are good, rabble-rousing, trouble-starting shit, and not too vague either. The record ends with a good few minutes of pure unlistenable broken guitar noise—as well it should. -b

Revolutionary Power Tools, P.O. Box 83694, San Diego, CA 92138-3964



hypnotic rather than dull. The snare drum has a really nice ringing sound, and the mix is good... and though there are flat moments, the cumulative effect of the grooving guitar chunk riffs (occasionally touched with slightly more melodic parts) is, as I said, almost hypnotic. The second song has a more e chord chunk thing going on, and when you add the singer's deep vocals that are very reminiscent of Earth Crisis' vocals in their rhythm, sounds less original than the first song. It still has a dark atmosphere, and a deep, deep thick production going on, and these qualities certainly make the second song more interesting than most other modern hardcore songs. Overall, listening to this 7" makes me feel like I'm deep underwater, sinking slowly through ocean depths. The packaging is originally laid out and generally classy. Not a bad release... my advice is that Harvest add some variety to their music, and dare to go further in the direction that they are aimed towards, and they may become an excellent band. -b  
Trustkill, 23 Farm Edge Lane, Tinton Falls, NJ 07724

## **Indecision- Believe 7"**

Vegan straight edge from Brooklyn, of all places. I'm not getting a self-congratulating feel from this record, which is a big relief. Then again, I doubt that people in the city would put up with some of the ridiculous whining that goes on upstate, in the name of veganism. None of the lyrics directly deal with straight edge/veganism. The music is choppy, heavy moshcore with few fast parts. The recording is a little thin which hinders the real mosh pleasure. No big surprises here. From what I understand, this is a younger band, and based on what I heard they could develop into something ass-kicking in the future.

PO Box 1520 Cooper St. NY, NY 10276-1520

## **INTENSE NOISE CORE ROT "1988-1991" CD**

The name of the band pretty much says it all—hyperspeed ugly as shit punk, the mix dirty and ugly, the guitars and drums so ugly and messy that they are indistinguishable, the yelling, raw, nasal vocals ugly as fuck, the whole thing ugly, ugly, ugly. Perhaps Extreme Noise terror would be a good comparison for the music, only this is more messy, ugly, and incoherent; the vocals are the sort of disgusting punk gibberish that you might expect. As music it's unlistenable, but as an emetic to clear out your system after listening to Pennywise or Shelter it's perfect. The cover depicts violent sexual bondage scenes... -b

Discommunication, 734 Kobeto, Annaka Gunma, 379-01 Japan

## **KICKBACK "Cornered" CD**

Here we have some convincing tough NYC-style hardcore from France. As with most music in this style, nothing really brand new is accomplished here musically, but they do what they do well, and if you like this kind of music this makes for good listening. Their singer's choked-up voice sounds genuinely angry as he yells in that style passed down from bands like Warzone and John-Joseph era Cro-Mags to singers like Rick Healey today. The music is well-polished stylistically, with no real weak points, and a flattering clean recording. You can definitely hear later Agnostic Front in the chunky guitar parts, song arrangements, frequent danceable breaks, rare metal guitar squeals, and occasional backing vocals. In that respect as well as the vocals, they have a lot in common with 25 ta Life. Not to say that they have that mythical, unforgettable genius that Agnostic Front had, by any means—but if you like 25 ta Life, you'll probably like this Kickback CD just as much. From the packaging, I can tell they have some friends who are skilled graffiti artists. -b

Hostile/labels, 11 Place des Vosges, 75004 Paris, France

## **LASH OUT "What Absence Yields" CD**

Lash Out has crafted an album of rare beauty here. Using lots of e-chord chunk,

haunting acoustic parts with a really dramatic medieval atmosphere, unorthodox rhythm structures, and extremely intricate music composition (in fact, they sound a lot like the band Intricate...) they fly the listener out into vast nordic soundscapes and leave him hanging in the clouds. This record isn't so much hard and powerful as it is hauntingly beautiful; it has powerful moments, but the abstract, wandering song structure lends itself much more to hypnosis than it does to violence. The singer has a distinctive strained, slurred yelling voice, and occasionally he sings melodically... and unlike almost any other band in related genres (Lash Out is really in a genre of their own, except for Intricate), it actually works better when he sings... although the combination of both is perfect and leaves little to be desired. The record ends with a brief cover song off the first Exploited record... that's one of the best things on

here, certainly the most tough-sounding. To sum up: a great record to listen to when the fog rolls in. -b

Stormstrike, Kollmarsreuterstr. 12, 79312 Emmendingen, Germany

## **LASH OUT "Under Every Depth" 7"**

Heartbreakingly beautiful marble vinyl. The original song on this 7" is from the same session as the songs on their new LP, and is pretty much the same as all of the LP songs in terms of quality, style, etc. They do Breakdown's song "Sick People" on the b side, at about the same pace of the original, with a little more complexity/melody in the guitars; the singer sounds a little uncomfortable here, like his voice won't go quite as far as it needs to. In general, I feel like they're more comfortable in their own musical territory than doing this cover... and as Lash Out is a band that plays in its own original style, that is no surprise. The back cover reads "Under every depth... a lower depth opens." Those of us who have been low know about that... -b

Stormstrike, address above

## **Lesser of Two "Man... kind" 7"**

This comes in fast, rough, ugly shouting and screaming jarring and jerking punk music. Every once and a while it pulls back to a dirty, rough acoustic part to add texture before blasting off again. The drums are complicated and chaotic, the guitar is rough and grimy, and the mix is thick and unclear enough to complement what they're doing perfectly. Sometimes they hit a really soulful groove, too. This is genuinely unmarketable, revolutionary music that makes you feel what it's like to live outside of mainstream culture. The

lyrics are very intelligent in their criticism of the current economic/political/social climate, except the last song, which is pretty enigmatic (the entire lyrics are: "We're living our lives trapped inside inside of flesh cages".) -b

P.O. Box 687, Shalimar, FL 32579

## **LIAR "Falls of Torment" CD**

This new Belgian crossover reminds me a lot of Ringworm, but also of older 80's crossover... like D.R.I.! Lots of double bass, occasional guitar shrieks, some double-time grindcore bursts, lots of metal chunky parts, lots of metal double-picking guitar parts, shit, lots of metal in general. The singer sounds a little like James from Ringworm, too, with his choked up throaty screaming. The recording is good enough to be flattering, and the speed maintains enough momentum to hold my interest... it's all quite well-executed. All there is to be desired is a little more catchiness and original parts, but I'm sure they'll have that by their next record. The packaging is hilarious, really overdramatic pictures of medieval fantasy warriors in armor fighting off skeletons and wolfskin-clad barbarians... they're painted beautifully, at least—and someone actually outdid the ridiculous Congress LP cover, which is a sort of achievement I guess. A lot of the lyrics seem to attack Christianity... "slapped me in the face,

## **FALL SILENT "No Strength to Suffer" CD/LP**

Oh shit. Pure aggression and anger in this music, enough that you can taste blood on your tongue from the first chord. Fall Silent is a lot like Vision of Disorder, but they are a straight real hardcore band, filled with actual passion, rather than a hardcore/metal band. The guitars have a really thick rugged ugly sound that hits you like a ton of bricks and the drums are mixed perfectly so you can feel them pound. There are fast parts and medium-speed parts with plenty of momentum, and you could dance to this, but I'd rather just break shit and hit people (consenting people, I mean—whatever). The vocalist is the link in their sound to V.O.D. in that he alternates between a little clearly enunciated speaking and a lot of fucking intense shrieking. He sounds pretty out of control, and a couple parts had me reaching for the rewind. In their lyrics they dare to attack conformist militant straight edge bullshit and hardcore fashion-consciousness, and address other topics such as child abuse and the death of loved ones. All the songs come with articulate explanations, and the packaging (especially of the vinyl) is excellent, considering this is basically a self-released record. They even throw various experimental parts into some songs for flavor, demonstrating that they have the potential to become a versatile and effective musical blitzkrieg unit. At the end of the CD we hear them do a little joking around with freestyle rap... it actually isn't too bad, compared to the kind of shit you'd expect. -b

Revolutionary Power Tools, Reno Bunker: P.O. Box 15051, Reno, NV 89507



then asked for my other cheek..." It is a legitimate assertion that Christianity has been used to deliberately weaken people in order to take advantage of them: remember, the men and women who were brought over from Africa to be enslaved by Christians in the Americas were converted to a white man's Christianity that commanded that they accept the lot they were given and turn the other cheek rather than fight for their freedom. Fuck that! -b

*Good Life Records*

**Lockweld "Corner Radius Theory" 7"**

Side one is a woman speaking, but she's incomprehensible because of industrial rumblings in the background. The b-side is more industrial noise; the production makes everything sound overloaded. This definitely is less interesting to me than the other noise projects on this label. -b

*Holy Terror, P.O. Box 770213, Lakewood, OH 44107*

**Malefaction- Smothered cd**

Interesting and unusual metalcore from this Canadian political hardcore band. I like this quite a bit. Malefaction throw some weird twists into their mix of powerful, Prong inspired, sometimes moshy, sometimes blasting, pounding, crazy shit. The packaging is sparse, but they do include lyrics. Malefaction uses what sounds like a drum machine in places, and they use interesting keys at times and riffs I found refreshingly different. They're from Canada but they sound like NYHC at times, especially the vocals. Sometimes Malefaction uses tuneful singing to get the point across, and that works alright. Plenty of grinding fast parts, that come off well also. Eleven songs, with not much filler. 'Perpetuate The Myth' pounds, reminding me of East Coast bands like Hatebreed with some wacky keyboard sounding shit thrown in. I'm impressed.

*Out Of Enslavement, 484 River Rd. St. Andrews MB, R1A 3C2 Canada*

**Maximum Penalty- East Side Story 7"**

I was surprised to learn that this band was still around, more surprising is that this record actually isn't bad!

Some people have a hard time dealing with Jimmy's voice, to me he sounds like Hr most of the time. This is actual NYHC with more fast parts than you'd expect, considering most of Maximum Penalty's peers are playing soulless, gutless alternative/pop-punk at this point in their shallow hardcore lives. It has that Don Fury recording sound to the guitars and drums, even though he had no part in this record. Interestingly enough, Bill Wilson and Mike Rep the cop do back-up vocals on this. I think they also do a Lament song on here (I'll Save You), and members of MP were/are in Lament. There's baby pictures on the inside cover, just like the Break-down 7". Most of this record is fast, melodic hardcore with mosh parts and some rock thrown in here and there. More rock in tempo, than guitar sound. It's not bad for a band that's been out of the loop for several years. And one of them is wearing an Ultraviolence shirt. If you don't know who Tony and Ultraviolence was, you better ask somebody.

*Maximum Penalty, 356-A 14th St., Brooklyn, NY 11215*

**Moment Of Truth- Premonition cd**

I reviewed this awhile back in my own zine, and I tried to go easy on it. Since then this band has broken up. Honestly, this is horrible shit, and a waste of good money that could've been used to put out some vegan straight edge or emo-homo-core or whatever, anything but this mess. I say this is a mess because it was recorded like shit, and style-wise they throw screechy, weak vocals in with boring, chugging riffs and equally boring generic beats. There's no hooks, no power, no heart, nothing. Sometimes a fast part will drop in and raise this cd up to mediocrity, but the feeling I get is that this band should've practiced more before they recorded, and they should've gotten a different singer. The packaging sucks also, but it's not as disappointing as the lousy music. Like I said there's parts that almost work, but something manages to fuck it up. Also, it says 'all music by M.O.T. from the years 1991-1995'. I'd like to say that for the record this band didn't start until 1992. Oh, and while I'm on the subject that Diehard demo didn't come out until 1988, not '87 like it says on that Integrity cd. Back to this cd. If they had better vocals and a better recording, this would've been a decent cd. Decent, but nothing great.

*Image, c/o Don Rehak, 81 Bradwood Rd., Buffalo NY 14224*

**MORNING AGAIN 7"**

The cover illustration from Gustave Dore's illustrations for Dante's Inferno, and those haven't been quite overused yet. The musicians probably listen to a fair amount of Slayer-type metal, as similarities to Mean Season suggest (metallic, sometimes complex guitar melodies, high and low note riffs, pretty solos, etc.) The drumming is generally midpace, although there are some tempo changes; and the music is not really as much chunky dance hardcore as you might expect. The recording is good enough for the music. The vocals are clearly pronounced, not really screaming enough to be screaming but not really speaking enough to be speaking either. Honestly the most memorable part of this record is the first few seconds of shrieking when it begins, after that although it is excellently played I find myself wishing for a little more careless emotional intensity. One song attacks Catholicism and the pope without going into much detail or mentioning the pope's responsibility for horrible suffering and overpopulation in third world nations (the pope claims God won't permit us to use birth control, and many people in these troubled nations follow his edicts somewhat blindly, leading to...). I would have liked to have seen either more depth in their explanation of this song, or a more wholesale attack on Christianity and all religions that ask you to bow

before a higher being and consider yourself sinful and unworthy. -b

*Intention, 1345 Plato Ct., Vero Beach, FL 32963*

**Morning Again- The Cleanest War cdep**

**INTEGRITY "Humanity is the Devil" CD/10"**

I hadn't listened to this in some weeks and I'd forgotten how I felt about this record. Putting it back on, I remembered when I first heard these songs last January: I had just returned from California to the little basement cubicle I live in in North Carolina, which doesn't really have heating. I was sick as fuck, and it was about thirty degrees in my room—less than that at night. In my mailbox was a package from Dwid containing an A.F. wool cap he had found me in Europe and an unmixed tape of these songs. I would crouch day and night in my room eating cream of wheat (the only thing I could both afford and cook), shivering in my jacket, with the cap pulled down over my ears and the tape playing... and listening to "Jagged Visions of my True Destiny", somehow everything seemed worthwhile, all the starving and stealing and teeth chattering and sleeping in my sweatshirt and jeans seemed justified for this one moment of broken beauty. Obviously I'm getting carried away here. The record comes in with Dwid screaming incoherently over a vicious guitar crunch, and immediately sends a shot of adrenaline directly into the listener's arteries. The mix is the thickest, weightiest shit I've heard in recent history, much more powerful than any hardcore mix but much uglier than any metal mix... the myriad guitar tracks blend together into a juggernaut of audio destruction, and the drums cut through like gun shots to hammer home the aggression. Dwid's vocals are mixed lower than before, so you can only hear the most torn, trebly layer of his screaming. For the first five songs the music itself alternates between fast parts (that would sound like old-fashioned hardcore if they weren't being delivered like psychotic metal) and slow, pounding parts with so many layers of guitar solos that it sounds like an opera at the end of the world. All the riffs and transitions are memorable, some of them unforgettable. The final song, the one I mentioned above, is slower than the others, and comes in with an acoustic part before it builds to that "apocalyptic opera" sound I'd described earlier... it is at least as powerful as the other songs, but rather than expressing aggression it has a real tragic beauty to it, a cold, bitter beauty like a silent moment in the eye of a hurricane. I can't say enough how perfectly crafted and moving this music is. At the end there's a little audio experimentation, including a funny Tony Pines interview, and the father of Integrity's deceased drummer narrating the religious pamphlet that comes with this record courtesy of the Holy Terror church of final judgement. Listen for Manson's backing vocals on the second song. -b Victory



vocals and the midpaced melodic, energetic, sometimes powerful music. There is a brief acoustic break, much faster guitar-strumming stuff than most acoustic breaks are; it's a little unconventional, but I don't think it really works as well as the rest of this. Of course it's always good to throw some variety in your music. I've seen slicker packaging... and I usually don't prefer it to the sort of D.I.Y. packaging here. Overall a good modern hardcore record from a genuine band. -b

*Option, 612 Deacon St. Apt. 1, Scranton, PA 18509*

## OUTCOME 7"

The members of his midtempo, danceable modern hardcore outfit probably listen to Starkweather and Slayer. I know, who doesn't? But these guys actu-

ally start their record with a little high heavy metal singing. It's not bad; in fact it is the only attribute that really sets this record apart from others in its genre. After the beginning, the vocals alternate between a hardcore yell and a deathmetal growl; the lyrics are, like many modern hardcore bands, vague... and include phrases like "my soul is bleeding," "shadows cry out my name," and "mind scarred with retroversion." (Retroversion isn't in my dictionary...) I get a general idea that the lyrics are talking about being unhappy and hurting people. The guitars have a nice deep, ugly production, and there's some double bass drum action here and there. The cover has a picture of a priest kneeling before a man crucified on an upside down cross, but that theme doesn't seem to be further explored on this record. -b

*SA Mob, P.O. Box 1931, Erie, PA 16507-0931*

## OUTLAST "Friendship" CD

Speedy, late 80's hardcore, in the vein of Chain of Strength. Unlike most USA would-be "old school" outfits, a couple of their songs are catchy enough to be as good as the real thing. It has the kind of mix of a lot of 80's bands of this style: not too heavy, a little rough, and that works well for them. Their singer's yelling voice isn't very strong, but he sounds like he's into what he's doing. The music has all the best parts from those older-fashioned bands: breaks where the trebly bass brings in the next part, 100 mph verses, fast drum rolls and intro's, shouted catchy choruses, occasional slower moments with some guitar melody, backing vocals, the works. The lyrics are a little less positive, a little more downcast than you'd expect. If you're looking for this kind of music, I'd recommend bypassing most US bands on the way to this CD. -b

*Wounded, Box 193, 612 24 Finspang, Sweden*

## OVERCAST "Begging for Indifference" CD

This record starts out with a Slayer impersonation (two guitars playing some twisted, satanic melody together) so close to the original that the listener who doesn't have enough Slayer in his collection already will be thrilled—however, this doesn't really qualify Overcast as doing anything new that needs to be done. They go back closer to their old style (growling/singing vocals, complicated guitar chunks all over the place, midpaced drums, intricate musical arrangements) after that, although they have improved: their song-structure is no longer wandering and irrational, and they sound a little more polished. The transitions are (as former members of Starkweather have pointed out) sort of shaky, with the band pausing to let the guitars bring in the next part... and the feedback parts (which were by far the best parts of the last record) are gone. Still, as carefully con-

structed, complex metal, this makes for good entertaining (if low-protein) listening. The packaging is pretty, once again a little low-content, and the lyrics are 'scary, evil' stuff that doesn't make too much sense or carry too much emotional weight. For instance: "a toxified embrace holds me up as my suicide increases..." 'Toxified' is not a real word, and saying that your 'suicide increases' is confusing—since suicide is, I thought, all or nothing. -b

*Edison, P.O. Box 42586, Philadelphia, PA 19101-2586*

## PAINSTAKE "Consecrate" CD

The vocals are very similar to the Bloodlet vocals, only sometimes they are a bit more impassioned and interesting than Scott's are on the new Bloodlet record. The music walks the line between being boring, slow-to-midpaced

modern straightedge metal and being melodically beautiful enough to qualify as haunting, frightening original stuff... and because of a superb performance by their lead guitarist, who knows just how much lead guitar flourish to add, it comes down on the latter side. Not that there aren't moments when I wished they would just hurry past the slow, plodding generic metal part, or the already overdone acoustic part, but they reached a compelling level of emotional force often enough to keep me interested. The fact that they are walking that line, however, suggests that this might have been a little better (more compressed energy and quality) as a 10" release rather than a full-length (45 minutes of music by almost any band, even a more experienced one, is a fucking lot, and it gets hard to sit through/pay attention to after a while). Anyway, on to the details: the singer does this whispering/deep growling thing that isn't as good as his screaming voice except in the last song, the drummer throws in a lot of double bass and some tom-work for decoration, and in general there's a lot more low-end on this record than there is high-end. The song structure could be tighter, it wanders a little. The lyrics are quite well-balanced and involved; though they are often a little too abstract for my taste, they certainly are less superficial than almost any other band in this particular genre ('vegan/vegetarian-issue straight-edge mosh-metal'). The writers are not afraid to express personal doubt, struggle, and suffering in their discussion of the greater problems of the world around them, and this really adds a quality of convincing empathy to the lyrics at the same time as it saves them from seeming didactic—so, great work there. One more detail: their label is run by the former singer of Vegan Reich, if that makes any of you uncomfortable. I know that I feel uncomfortable when anyone refers to the idea of world domination by a particular ideology as being desirable... the last famous champion of that idea was Adolf Hitler. After his 'third reigh' slaughtered millions of people,

## REFUSED "Songs to Fan the Flames of Discontent" CD

This CD should be on my top ten list for this issue, it's really just accident that it's not. I'd always thought Refused was just some stupid, generic POPular hardcore band that didn't really care about anything but rocking out and being well known... not unlike many well-known USA bands. That suspicion was increased every time I heard that, Earth Crisis-style, they were on the television in Sweden again. But I sure was wrong. Real conviction and sincere consideration of important issues practically drips from this full-length. The lyrics are moving and positive at the same time as being grimly realistic, a combination that is ultimately very uplifting: "I'd rather be dead than alive by your social values, I'd rather be dead than alive by your tradition... but I'd rather be Alive." The yelling vocals have enough emotion to make these lyrics convincing and moving. The lyrical matter is varied enough to not get repetitive, as is the music—in the main it's comprised of pounding, speedy old-fashioned hardcore with metal flourishes, but there are plenty of unusual time-signatures and other eclectic parts worked in; a good example of this is the song "return to the closet," which successfully incorporates some Fugazi/emo-style melodic abstract parts. This musical variety makes the record a solid listen, a real masterpiece. Refused also had the courtesy to send me a copy of their 'zine that includes in-depth explanations of every song, a detailed history of the band, and plenty of insightful social commentary on issues such as homophobia, anarchism, etc. I think it's really too bad that this 'zine didn't come with the actual record, and I would recommend that every single person who gets the record send \$4 to Refused for a copy of the 'zine: Refused, c/o 'Inside Front said I should get your 'zine', Dennis LyXzen, Gluntens vag 8, 907 37 Umea, Sweden. -b Victory

do we really need to try a 'fourth reich', vegan or not? -b

*Uprising, P.O. Box 490, Laguna Beach CA 92652*

## POPE SMASHERS "This is a Test" 7"

Damn, all these emo-type records have these drawn-out moany over-dramatic vocals. At least the music on this one is more interesting, sort of abstract with random guitar noises and plenty of chaos in the background. When this band gets going, though, they sort of lose those virtues, and do a faster, more straightforward, noisy, nasally thing that is sort of jarring without really being moving or exciting. They're at their best when they pare it down and give us the slower,



# records reviews

more spare parts with whispers and tension in the air. There is definitely an eclectic mix of musical approaches on this disc (there's even an interesting moment when it sounds like they're going into a reggae dub), although like I said it all sort of blurs and gets lost when they speed up and get excited. The record ends with a more improvisational mess part, which is certainly listenable... mostly because those whiny vocals are gone! The packaging is messy but extensive enough, and the lyrics aren't so lost in bad, meaningless poetry as to be pointless (sometimes they're great: "I'm allergic to the cops just like you, I break out in handcuffs just like you")—but those vocals fucking drive me crazy. Ugh. -b

Sunney Sindicut, address above

## **Psywarfare "Process of Elimination" 7"**

Incredible packaging, plenty of nice stuff in here including religious propaganda (from the 'Holy Terror church of final judgment') and mint green vinyl (beautiful!). Side one is a noise sampler, a series of locking grooves; most of them are electronic noise, one of them sounds a little like rave music, and one of them is a guy screaming through distortion. The second side is a symphony of the kind of 'distorted noise wash' that Dwid has been perfecting in his latest Psywarfare outings. There's definitely some interesting stuff on this record, probably much more interesting than the other psywarfare releases... some of the Japanese noise stuff I've heard still beats this, but this shows improvement. The undertaking itself is original and praiseworthy for that. -b

Holy Terror, address above

## **Rebel Truth- Everybody Hates Everybody, Nobody Loves Anybody cd**

I never got to hear this band when they were around and judging by this cd, I wouldn't have been into them anyway. I like some old punk, and I've liked some old punk rock when I was younger, but this band doesn't really do it for me. Slightly melodic punk with sung vocals. An almost acoustic guitar sound, with very political lyrics. The lyrics are naive in today's context, what can I say. When I was 15 I was naive too, you know? Lots of pictures, flyers and lyrics round out this cd. If you like melodic political punk and you wanna front like you were there from the beginning, then pick this up. As for myself, I'll stick to U.S. Chaos.

Grand Theft Audio, 501 W. Glenoaks Boulevard, Suite #313, Glendale, CA. 91202

## **Red Scare- As Promised cd**

This cd is interesting to me for a couple reasons. First of all they have a female singer, secondly, she died awhile back. Red Scare reminds me of female-fronted bands like the Avengers or the Go-Gos, (Bianca thought they sounded like Pat Benetar) but with a gothic feel also. It's not what I'm into, but Red Scare is/was still good for this style of gothic punk. Intelligent, political/dark lyrics and lots of funny pictures of the deceased singer in 80's punk rock clothes.

GTA, 501 W. Glenoaks Blvd., Suite 313, Glendale, CA. 91202

## **Republic of Freedom Fighters 12"**

I'm sorry, this did very little for me, although people with more 'emo' tastes might like it. lots of acoustic parts, jangly almost acoustic guitar, stuff that sounds sort of like less commercial alternative rock to me in places. The vocals stand out as being uncertain and unsure, and the singer's voice breaks frequently. Also, I'm not sure if there is enough variety here for a full-length. There are the predictable quiet parts with speaking, etc. but not done well

enough to stick out from the other bands like this. Nice packaging, as this record label seems to do. -b

Mountain, P.O. Box 1172, Huntington, NY 11743—0656

## **RF7- All You Can Eat cd**

This cd has nothing to do with the joke band of the same namesake (AYCE), and if anything this band sounds like an English Oi! band to me, even though they're from California, and unlike many of the bands on this label, they still exist. They remind me of The Gonads or maybe a tamer Blitz. Pretty fast in most places, with the low-fi punk production common to the early 80's. Less melodic than most bands from their area, and I'm glad for that. I fuckin' hate

melody. They've got a sense of humor, with songs like 'Len Bias Disease' and 'Revolutionary Worker'. Hmm, actually the lyrics to those songs aren't so funny. Ok, 'Vampire Lady' is pretty funny. For as long as they've been around, RF7 kick ass on their peers. There's some songs on here from as late as '87, and they still have balls and aggression. Fuck, Youth Brigade, Circle Jerks, Wasted Youth, TSOL, etc. all went commercial/cheesy rock-metal by then. So do a little research on your punk rock roots and check this out, because there's more out there than the metallic hardcore of today.

GTA, 501 West Oaks Blvd., Suite 313, Glendale, CA. 91202

## **Rejuvenate- To The Extreme cd**

Rejuvenate's 7" was a breath of fresh air with its blasting old style assault. Now its four years and two cd's later. So let's see what we have. This 13 song cd has six studio songs and seven live tracks that were recorded at Jimmy Gestapo's birthday party @ Coney Island High. Two covers, Bad Brains and AF, that have been done by many other bands, but are done justice by these wackos. The four new songs are slower and cleaner than their older stuff, and I wish they stuck to the fast, energetic older style of hardcore. But the vocals are still awesome. Tommy's got one of the best voices for hardcore in all of NYC. Imagine roaring, barking vocals crossed with Jabberjaw, the cartoon shark. Instead of the CFA/Trip 6 sound their 7" had, there's more of a Killing Time/slow Sheer Terror sound on this, and the fast parts have that GBH pace to 'em. It's not bad, just not as good as the awesome 7" and comp. track on Squat Or Rot #3. The live tracks contain most of their old songs and apart from the sketchy recoding, they kick ass. So even though I like their older shit better, I would still recommend this cd, fuck Lost And Found. Free

Spirit is Tommy Rat's label, previous releases include the Trip 6 7" (which Tommy also sang for) and the Rejuvenate 7".

Free Spirit, p.o. box 1252, Madison Sq. Sta., NY, NY. 10159-1252

## **SCOUT "Economics" 7"**

Not *hardcore*, but interesting music none the less: Scout's songs unfold sort of like extended improvisations by talented but unpolished musicians, the loose song structure allowing them to wander through a variety of noisy, abstract soundscapes. Don't get me wrong, they actually have a lot of energy, but their music has a sort of spaced out quality that makes it impossible to put your finger down on what is taking place. This works well for them, giving them the freedom to occasionally come across moments of fragile beauty in their angsty, uncomfortable, restless explorations. The lyrics and even lyrical explanations are wandering and unfocused, which I guess fits with the music. Scout apparently has the courage to act unaware of present trends and expecta-

## **SYSTRAL "Fever...the Maximum Carnage" 10"**

The sounds of the world being destroyed. Searing flames embrace the earth in all-consuming fury; dust and atomic clouds fill the sky to blackness and the oceans evaporate. Every once in a while the smoke clears briefly and we see ashes carried by the wind across the bleak wasteland... before the flamethrower vocals, earthshaking bass, and doomsday guitars come in again. This is the most truly devastating grindcore I have ever heard. Thunderous, pounding slow parts alternate with death-spasm bursts of speed, as the deep voice-of-God-the-destroyer singer switches off with the shrieking monkey-being-killed-by-vivisection singer. The guitars and bass are distorted beyond all recognition, and the drums sound like machine guns. Let me put it this way: in the second world war, we created weapons capable of destroying hundreds of thousands of people in one blow—and we used them, too. In Hiroshima and Nagasaki we turned men to dust, we burned the skin off of teenage girls so that maggots grew in their crippled living bodies, we gave grandmothers and babies radiation sickness. In the 1990's we have thousands of times the murderous capabilities we had then, and we've forgotten completely. This record should remind us that we still do live uncomfortably close to the brink of a holocaust to end all holocausts. And it ends with the same sample Rennie/Starkweather has on his answering machine: "where you gonna go? where gonna run? where you gonna hide? nowhere... because there's no one... like you... left." Fuck. -b

Per Koro, Markus Haas, Bismarckstrasse 55, 28203 Bremen, Germany



# reviews reviews reviews

tions in punk music, and this has paid off for them with this promising 7". -b

*Moo Cow, address below*

## **Sic & Mad- Skank This! 7"**

Break this, I thought after listening to it. And break it I did, after Matt and I took turns seeing who could throw it the farthest off his patio. I'm not gonna waste much space drilling the fuck outta this dogshit. Retarded rapping over slow dub reggae and a little ska. Go fuck yourself. Death to false ska. *don't bother...*

## **SEVIN 7"**

One of the biggest problems encountered by bands that form in the name of some narrow ideological purpose is that, because they have a specific job that must be accomplished other than that of making good artwork/music, they often do not have the freedom they need to become good artists. They cannot take lyrical risks because the subject matter they must cover is already laid out before them, and they cannot take big musical risks either, because their responsibility as a band is to make music that people will get excited about so that people will hear the message (and people usually are just scared off by risk-taking, unusually original music). And yet you cannot break new ground and become a great artist/musician unless you take risks in your lyrics and music. That's why so many Krishna-consciousness bands, so many hardline bands, so many Christian bands, so many communist bands, etc. just plain suck from an artistic perspective. For this reason, I'm truly thrilled to see a vocally vegan/earth liberation band like Sevin dare to make a record with songs about subjects besides their war on the unbelievers. The lyrics here deal with the deceptive religious assertion that God is merciful and forgiving when the world around us demonstrates this to be false, and similar subjects—they're a little vague in their poetic approach, but all the same it's a breakthrough for a band in this genre to have the courage to address a variety of subjects. May others follow. The music is less original, basic midpaced modern metallic hardcore with chunky parts and screaming vocals; listening to a lot of Earth Crisis is obviously responsible for their style. The mix is OK. Just imagine a less skilled, less polished, less complex Earth Crisis and that's what they sound like (the vocals are a little less forced, but that's not hard...) -b

*Militant, P.O. Box 271, Bloomfield, IN 47424*

## **Shank Buzz- Mr. Public 7"**

Average mid-tempo East Coast sounding hardcore from Met's hometown of Philly. Chunky, uneven drumming with barked vocals and heavy but not blatantly metal guitar sound. Lyrics about frustration and anger. It just sounds very average to me. There's some surprises here and there, but not many. "Mr. Public" is about idiots who crave attention and always have to be the funny guy.

*P.O. Box 1520, Cooper Station, NY, NY 10276-1520*

## **Stampin' Ground- Starved 7"**

Surprisingly Good English hardcore band that blazes with unusual riffs and

tempos, with tough vocals and an apparently vegan lyrical slant. Actually they don't really sing that much about veganism, duh...they mostly cover religious topics with a fresh perspective. So often bands sing about the same old topics in boring cliched ways. Good recording quality, and professional packaging. It's interesting to see Too Damn Hype go outside the realm of East Coast hardcore for their releases. Good for them.

*P.O. Box 1520 Cooper Station, NY, NY 10276-1520 USA*

## **Splinter- Scathed 7"**

Matt liked this more than I did. Glossy, full color cover with brick-colored vinyl, it sounds too slow and repetitive for my tastes. Splinter is definitely covering new territory though. This honestly doesn't bring any other bands to mind, except maybe Starkweather, and that doesn't mean shit, because most of the time STARKWEATHER doesn't even sound like Starkweather! Musically, its slow technical metal with unusual riffs and structure. The 7" comes with a useful history of Splinter, who apparently are still together. Who knows, this record may grow on me.

*Stormstrike, Kollmarsrueterstr. 12, 79312 Emmendingen, Germany*

## **Sub-Zero- Happiness Without Peace cd**

I like Sub-Zero a lot, and I'm glad to see they finally have a full-length out after seven years of existence. Many of their old songs from their demos and 7" appear herein, with a better production. I was told this cd was recorded awhile ago, but it doesn't say when in the liner notes. Sometimes the vocals sound almost exactly like John Joseph, and other times the Lou sings in a weird, kinda glammy voice that I don't like. The lyrics range from support of Gulf War Veterans, to 'the pit' (when was the last time you heard a song about THAT?!?), to sell-outs, and all kindsa shit. Some of the newer songs have way too much melody and rock-ish tendencies, and while it's good to see Subzero trying new things, they don't work so well. Subzero's good points are the vocals (at times) and catchy, hard songwriting with decent drumming. The older, good songs are mid-tempo, double bass metallic NYHC that sounds pretty original, at least when the songs first came out. And the album title is pretty cool. To be honest Subzero tries all kinds of different styles and sounds on this cd, more than I can analyze right now. I don't know, give it a shot.

*TDH, p.o. box 1520, Cooper Station, NY, NY 10276-1520*

## **Terveet Kadet- Hardcore Brutality cd**

Boy, this is a tough one to review. Finnish punk rock discography with lyrics mostly in Finnish. 53 songs of wacky Discharge meets the Ramones styled raw beyond belief early 80's punk. When I say raw... this shit is virtually unlistenable. Terveet inspired bands like H-100's, Dropdead, hell even C.O.C. have listed these guys as inspirations. If you enjoy melodic, emotional punk like Dag Nasty, h2o, etc. then stay the fuck away from this cd. This shit is just nuts! It's not as fast as grindcore, Terveet has more of a old Dead

Kennedy's pace. The packaging comes with tons of information, which I'm beginning to realize is standard for this label. Sure, these guys put out a record or two on the infamously naughty label Rock O Rama, but they have abso-

## **TIMEBOMB "Hymns For a Dying Empire" CD**

Perhaps Timebomb and Refused, two excellent and sincere politically conscious bands, should tour together (it would be the "Songs for a dying empire/ Hymns to fan the flames of discontent" tour). The main difference is that while Refused play fast, simple hardcore, Timebomb is an incredible deathmetal band. Their music is, at its best, awe-inspiring, anthemic, earth-shaking. The mix is perfect, raw and rough enough to not sound slick, but thick and heavy as can be and clear enough for you to follow every drumbeat or guitar note. The fifth song is probably a good example of their best work: distant guitar shots like machine gun fire haunt the listener before the full assault rolls in, crushing guitar and drums attacks alternated with a tragically beautiful acoustic part that as a whole makes one think of flowers being run over by tanks. There are no superfluous guitar solos—their songwriting is tight, rife with hyperspeed parts, crazy transitions, pounding choruses of Biblical power, and double bass frenzy. The only field in which I can see room for improvement is the singer's roaring vocals: certainly they are deep as the abyss itself and fear-inspiring, but he doesn't usually apply enough emphasis for the emotion that I'd like to hear come through in his voice. If he would be willing to let loose a little more, there would be nothing more I could ask for. Anyway, at least as good as the music is the packaging: their CD booklet, illustrated with a very appropriate chilling painting of war carnage, not only lists the lyrics and explanations (both of which are extremely eloquent in their angry discussion of the ills affecting our modern capitalist/statist/Chrisitan culture) but also includes a lengthy further discussion of the issues addressed which intelligently ties together such problems as the fashion industry, world hunger, animal and human exploitation, and consumer culture. Over ten years ago it was common to find this sort of reading material in records by great punk bands such as Antisect, and it's a fucking relief to finally see it again. Perhaps we in the hardcore community will once again develop an intelligent critique of our world, so we can go about improving it with better tools than just anti-drug slogans. -b

*Daniele Marini, V.R. Battistini, 32 00151 Roma, Italy*



# reviews o reviews reviews

lutely no common ground with the National Socialist rock bands that ROR is known for.

*GTA, 501 West Glenoaks Blvd., Suite 313, Glendale, CA. 91202*

## **Thenceforward- Winner 7"**

Above average mid-paced Southern hardcore from Atlanta, that has impressive bursts of speed and occasional melodic leads and breaks. They come across unpretentious, with a rare (for hardcore) sense of humor. They list their influences, which include No For An Answer, Disrupt, Asbestos Death, and Cowboy Killers. They also list their names as Meir McGill, Justin Caballero, Clay Hawk, etc. If I remember correctly, Thenceforward has former members of Quadiliacha. The vocals and lyrics fit their sound well. Its too bad that bands like this often get passed by in the rush towards vegan straight edge, emo, and all-yo'd-outcore.

*Phyte, P.O. Box 14228, Santa Barbara, Ca. 92107*

## **TURMOIL "From Bleeding Hands" CD**

There's alot of fucking Deadguy in here, plenty of crazy bursts of speed and noise with torn (distorted, in this case) screaming over them. The mix on the Deadguy CD worked a little better, though, because here the bass drum overpowers the other instruments in some places. I'd say the second song was an actual Deadguy cover if I didn't know better. Elsewhere their music has a little more variety, maybe even a pinch of Overcast here and there, some harmonics, some sudden pauses, some (still Deadguy-esque) groove parts. The mix is definitely grainy, thick, ugly, even a little distorted, which (besides the bass drum problem I mentioned) is courageous on their part and certainly distances them from the hordes of generic new-school hardcore bands. The risk here, though, is that they are too similar to the other noisy new-style hardcore bands in the Deadguy/Jesuit genre. Their songwriting is polished, and tight enough, and their playing is for the most part flawless. They just need to use their ability to set out in a direction not already explored by other bands. The lyrics of the title track describe the plight of a man who has constructed his conception of himself around his economic function, only to lose his career. They are convincing—not too abstract, either—and pretty much representative of all the lyrics on here, although better than many of the other songs. The artwork in the packaging is, of course, breathtaking; they are on a big consumer-culture label, though. If you don't want to buy from Century Media, you can get two of these songs on a 7" from "Treadwater" records, P.O. Box 654, Buffalo, NY 14207-0654. -b

**VOORHEES "Smiling At Death CD"**

As I listened to this, I was pinching myself, convinced it was Negative Approach. They even do NA covers. Pure raw, ugly, no polish, jagged edges that could fuck you up, don't-give-a-fuck hardcore, not old-fashioned like Gorilla Biscuits (or any other "one day I'll make a million bucks off this" band) but old-fashioned like those older bands that were so gritty and obviously fucking pissed that there was no question as to whether or not they were real. This is the kind of music you get when you give instruments to a bunch of double-y-chromosome criminally insane motherfuckers who don't give a shit if they sound fashionable or macho or in style, who just want to destroy everything in their path. And musically, they do. With plenty of changes and transitions, they sometimes reach speeds of over 120 miles an hour, and never stop assaulting the listener's ears for a second. Their singer is the best part: not only does he have that requisite deep grainy yelling voice, but his lyrics are hilarious: "What's all the fuss? The more junkies who die the better it is for us! Heroin is fun!" "I don't like him, he doesn't like me—what better reason to fight can there be?" etc. etc.—suffice to say there's a lot about hating everybody and fighting people and institutions, and it sounds real as shit. Everything Voorhees has released so far (70 minutes of music) is on here, with typical excellent packaging by Grand Theft. -b

*Grand Theft Audio, 501 W. Glenoaks Blvd., ste. 313, Glendale, CA 91202*

## **Warzone- Lower East Side cdep**

This is a re-recorded version of Warzone's first record... I don't see why it was really necessary. Other bands have done the same thing (Youth Of Today and Suicidal come to mind) and lemme tell ya, it's never the same. You can't recreate that spontaneous hardcore energy. The recording quality is better this time around, especially the guitar sound. There's plenty (too many) samples now. The music is still good, solid, catchy NYHC with singalong choruses and lots of fast parts, and positive lyrics. I thought it was funny that Ray quoted Last Resort in the liner notes, and it's also interesting to see Warzone once again sporting the skinhead image. In the past three years, they've put out a live cd, a split ep, and this re-recorded shit. Now as a long-time Warzone fan, I wanna see a fuckin' full-length, goddamn it!!! OF NEW SONGS!!! Enough of this horseshit!! WRITE SOME NEW FUCKING SONGS, ALREADY!!! Now that I've got that off my chest, on with the review. Gone are the American flags from the lyric sheet, replaced with a collage of pictures, many from Warzone's tour of the Far East. I think I spotted Jimmy Gestapo in there too. I guess I can't blame Warzone for not writing new shit. I'm glad to see that Ray still gives a fuck about hardcore. God only knows why he still does. *Victory*

## **ABNEGATION/CHAPTER split 7"**

Abnegation has admirably broken out of the generic, metallic, slow, plodding, generic danceable shit most militant vegan bands are doing these days; instead, they play full-on speedy Carcass-style death metal. They do have slower parts, but these parts are still energetic and original, being either unusually timed or well layered with complex musical structures. Other times we get double time drumming, Slayer metal guitar riffs, double bass attacks, the works. Their singer also sounds less forced than most of the singers in the genre from which Abnegation appeared out of—his high, torn screeching sounds a little unnatural, but not cliched. Occasionally there are deeper, slurred backing vocals, or spoken parts, that don't complement the music as well. The mix is a little unorthodox, a little heavy on the vocals and snare, with the guitars (which have an excellent metal crunch sound) and the rest of the drums too quiet. The lyrics are predictable, faux-poetic descriptions of the flames of justice engulfing the evil ones... hey, go *actually* kill somebody ("as the razor graces your throat," they threaten).

see how it feels, and then write lyrics like this, OK? Because writing about things you've never experienced is bound to come off a little flat (for the same reason, I wouldn't write about being a starving child in Somalia... having never experienced it, I could not offer any valuable artwork on the subject). Chapter have their abstract, experimental song structure and music in full effect here, with better results than before. There are a couple great transitions, one from a quiet jazz part to shrieking madness that made me want to go into the street and hit the first person I saw. Their general approach is to go on for a while with midpaced metallic parts; in one case they then pull back into a practically silent part with speaking, throw in a little tom drumming, and suddenly fucking explode. Their singer sounds like a fucking throat cancer patient on the operating table. Their mix is also a little rough, featuring a repeating sample in the second song that is pretty damn loud but still almost incomprehensible. Their lyrics are even more abstract than those of Abnegation, but they seem a little more poetic, a little less empty threats, and a little more outraged at the western world. To sum up: this 7" is a perfect representation of up-to-the-minute modern hardcore... noisy, metallic, shrieking, and occasionally daring to try new things. -b

*+/- records, address above*

## **Armitron/As Good As Dead split 7"**

Armitron is a two piece drums/bass/"vocals" band, that is thankfully broken up. They come across like total fucking idiots, and they sound like shit. Their 'music' has no structure, nothing. It's just two spoiled brats screaming and

## **Trial- Through The Darkest Days 7"**

**First Seattle straight edge band I've heard since the long-gone and much-overrated Brotherhood, so let's see what we have. Great packaging, thick, color-cover, big lyric sheet, etc. They have a decent fast straight edge hardcore sound, not unlike Verbal Assault or Uniform Choice, with a few of the structural characteristics necessary to keep this from being another sad period piece of rehashed hardcore history. None of that straight edge Sha Na Na shit for these guys! They throw in enjoyable dance parts, and just hit with a solid well-produced attack. I thought it was interesting that they had a paragraph after each song explaining what the song is about. I don't know if that's good or bad, because sometimes I feel like too many bands and people in general do too much explaining. Either people will understand your message or they won't. But enough of my tangents.**

*Trial, 427 11th Ave. East, Seattle, WA. 98102*



# REVIEWS

beating on the instruments their parents bought them. And what the fuck is 'Midget Child' supposed to be about? Actually its about beating and killing a midget, and I don't find that shit funny at all. If you're so politically correct (as they preach in this record's insert) then why the fuck did you write a song like that? As Good As Dead are nameless, faceless, and hookless, grind. No heart, and a shitty recording. I like some of this grindcore crap, but these guys suck. At least Armitron has the excuse of being a two piece. *Uncontainer, PO Box 80342, Lincoln, NE. 68501-0342*

## **ATLAS SHRUGGED/NEW DAY RISING split 7"**

Atlas Shrugged sounds like they did last time here, only a little more polished: talented musicianship, fairly complex melodies that alternate between harder and more gentle, occasionally almost acoustic parts, a good mix and production, abstract lyrics that have more poetry in them than your average vague hardcore mumbo-jumbo, and those trademark yelling almost nasal vocals (that were annoying before but are a bit easier to swallow here). New Day Rising is a little better here in every respect than they were on their split 7". The quiet, atmospheric parts are more haunting and less weak, the harder parts sound more impassioned and harsher, the production sounds clearer, and the songwriting itself is more interesting, with good transitions and variety. Their singer still does that melodic singing in a fragile voice thing when he's not doing that emo scream, but I guess that's his thing. The lyrics strike me as really conscientious, they've printed two different versions so you can get a clear perspective of what they're trying to accomplish with them. The subject matter has to do with the bullshit of the mass media and the generally bad political situation we're in. If you often bypass the extremely ugly, abrasive kind of punk for the more pretty, textured stuff, but still want to be listening to bands that care about what they're up to, you'd probably like this record. -b

*Moo Cow, P.O. Box 616, Madison, WI 53701*  
**CHALKLINE/FIGUREHEAD split 7"**

Chalkline has a really thick, powerful guitar sound, which complements their more melodically contoured modern hardcore well. The songs are midtempo, have a fairly energetic if not danceable beat, a couple chunky stop-and-go parts, and occasionally add a little harmonic guitar texture to become actually catchy. The singer has a nice torn screaming voice, although at one point there are some sung vocals that could have either been done better or done differently in a style that worked better. They also use a really silly sample from some comedy movie—it would have been easier to take them seriously if they'd left it off. Their lyric sheet is nice enough, with photos of band members and song explanations (lyrics about staying true to what you believe, and vegetarianism). Figurehead is one of those poppy, punky sort of bands, with plenty of obnoxious bounce in their music, nasal obnoxious vocals that generally sing but scream incoherently from time to time, an obnoxious raspy guitar sound, and good enough song structure. And they use samples—Announcement: kids of the world, samples are PLAYED OUT! It's been done already, and done better! Stop doing it! Do something new! I thought you were all nonconformists, doing your own thing... so why do you ALL continue to use samples as if there's a law requiring it? Most of the time they just take away from the music. OK, I'm off my soapbox now: as a last note, the Figurehead's insert is such a silly,

ridiculous mess that it's really difficult for me to believe they care about their music anything at all. I guess that's obnoxious, though... -b

*Shandle, 7950 Mentor Ave. #G8, Mentor OH 44060*

## **Coleman/Three Studies for a Crucifixion split 12"**

Coleman has a very bass-drum-heavy, very trebly mix, and a generally bad recording, which doesn't complement their music much—sure, a little roughness would be perfect here, but this is too unbalanced. I like the epileptic fits of speed from the jerking drums and the insane torn screaming which sounds more like sound effects than vocals; I'm a little less crazy about the guitars,

which aren't very weighty and sound a little out of tune. Overall there's a real feeling of discord here, except during the abstract emo/acoustic breaks during which the screamer—you guessed it—speaks. Despite the flaws there's definitely some heart here; and their singer gave one of the few interesting interviews I've ever seen in HeartattaCk magazine. Three Studies' is similarly speedy and epileptic, jarring, lots of noise, with vocals that are almost as crazy. The drum mix is better and the production more listenable. The guitar adds some high, noisy lines for spice. They come off as a smoother, more polished Coleman in regards to songwriting, recording, and execution. Plenty of writing, etc. in the extensive packaging.

*Mountain, address above*

## **GAMBIT/CAVE IN split 7"**

Gambit has those grindcore vocals that alternate between deep deathmetal grunting (which has always sounded a bit forced to me) and throat-ragged screaming (which sounds more impassioned here). There's even a moment when their singer talks, which was a bit unexpected. Their music is also grindcore-influenced, with bursts of doubletime speed and more pounding slower parts, as well as some guitar noise for texture. If the production was clearer it would be more flattering to their music (it would make it more powerful and more interesting). The lyrics are delightfully disinterested, nothing forced or fake there—at one point in the lyric sheet it reads "burned all the bridges behind me, burned fucking everything (including one fat ass spliff, the white house, the vatican, your rat faced granny and your little dog toto too)" and at another point rather than lyrics they print "(a bunch of generic hardcore lyrics... no revelations here) constant—collapsing—inferior—blah blah blah (whine cry and whine some more)"—at least they're more honest than most bands today. And their lyrics, where printed, do have some moments of poetry and moving power ("all the madmen came and gave us security—they stole it back and laughed out

loud, at the way we crawled from grace into insanity—the saints came marching in on top of you"). Finally, they get points for giving us four whole songs. Cave In gives us one long song: their vocalist alternates between that torn screaming we're familiar with, and a sort of speaking/singing thing. Their guitars occasionally pause to be acoustic, but are usually doing a noisy grooving midpaced thing, with an occasional interesting melodic line. The bass is mixed too loud, I think. They have some good moments in their songwriting, but they also have a couple wrinkles to iron out, I guess. I'd like to end by mentioning that I think entirely D.I.Y., scrappy small scale releases like this are what punk is all about. Keep your glossy, "Fashion Records release #45"

## **GEHENNA/APARTMENT 213 split 7"**

Wow, find this one if you can. To get it over with, the Apartment 213 songs are really bad speedy grindcore/punk written in five minutes and recorded on a boom box—they suck. But holy shit, Gehenna is on here, and at their best. Take the most genuine, live-on-the-street life-of-crime I-don't-give-a-fuck destroy-the-status-quo hardcore guys you can find, put them through hell their whole lives, then give them instruments and you've got Gehenna. It's not pretty, it's not fun to listen to, and if you've never had to eat out of a garbage can it probably won't even sound like music to you. Their side of the record starts with a fast charge of straightforward ugly hardcore, pauses for the most beautiful, haunting feedback I've ever heard, and goes into a pulsing, crouch-low-and-sneak-through-the-night breakdown. If you try to follow Mike Cheese's guttural, deep vocals with the lyric sheet, it doesn't work—he's just going crazy with no regards to the english language or any other, growling and hissing, speaking in tongues, wading into the black ocean of the unconscious frothing at the mouth and spitting hate and disillusion with existence itself: "hell is now, excruciation is this: this very second in time, the present tense." This is the kind of music that, when I listen to it, though it tears me up inside as much as the most fucked up things I've ever done have, somehow makes me feel like all this shit is worthwhile just for that moment. The inscription on the record, which doesn't even have labels, reads (side 1) "1001 ways to murder..." (side 2) "...one way to die." There are a few different packagings of this record circulating, but the two that I've got have on the cover a photo of harvesters returning from the fields with scythes on their shoulders—so they look like... -b

*Area 51, P.O. Box 83694, San Diego, CA 92138-3694*



shit away. -b

Jay Frechette, 4 Wilson Street, Methuen, MA 01844

## **Integrity/Psywarfare split 7"**

The one traditional Integrity song on here is much more like "Systems Overload" in style/writing/sound than it is like their new record. Their other song is a collage of slowed-down backwards tracks, pretty quiet and abstract, not as effective as it might be. The first Psywarfare song is a wash of distorted noise, not bad but not nearly as good as a couple Japanese noise tracks I've heard. The second one is more haunting, similar to the Psywarfare song on the Inside Front #8 CD. Besides the one straight Integrity song, I'd say this 7" is more of an experiment than anything else, and like most real experiments it's not entirely successful, but hopefully foretells better things to come.

Victory

## **NEGLECT/HATEBREED split 7"**

Neglect has those standout sarcastic/cynical vocals about death and suicide that make their slow, pounding groovy hardcore memorable. Their mix and production is good, the music well-played, but what makes them an original band is the singer's grim, over-the-top obsession with hating life and himself. They've broken up now. At the end of their side is a sample of their singer having some trouble at a show—he says "...because I'd hate to go to jail here, but if I have to I will. I have nothing to lose. I have nothing at home." Hatebreed comes in fast, with a distinctively high-tuned snare drum. They have slower choruses, with the low-tuned guitars doing that old chunky e-chord thing. Singer Jamey has a deep, tough voice, that doesn't sound as forced as many singers in his style do (it's a little monotone, but that comes with the territory I guess). The lyrics are in the "no one is forgiven, everything precious lost" vein, to quote from the insert. Their sound production is also good. -b

Stillborn, P.O. Box 3019, New Haven, CT 06515

## **NEW DAY RISING/DESPAIR split 7"**

I'm excited to hear a band as popular as Despair playing hardcore this fast. Even their midtempo basic-dance parts have good momentum. They have some fairly complex guitar work interspersed between the chunky e-chord dance parts and the fast older-fashioned riffs. The vocalist has a screaming/shouting voice that sounds a lot like many other singers to me; and the lyrics, while dealing with very traditional hardcore subjects such as staying true and not liking backstabbers or fakes, are at least not vague or meaningless like some bands. New Day Rising (who put a cute picture of flowers on their side of the record, making it more difficult for me to like them, despite my best efforts) come in very calm and pretty with high singing and acoustic guitars, and proceed like that for quite a while, before finally adding a little thick distorted

## **THE CALIFORNIA TAKEOVER—LIVE CD**

Here we have Earth Crisis, Snapcase, and Earth Crisis, live. The recording quality is unbelievably clear, and the mix sound is weighty; in fact, this recording is almost more interesting than the more flat, over-produced records these bands have made in studios. Strife actually sounds pretty worked up and impassioned at some points as they play their speedy, simple newschool hardcore. Snapcase is as rock-and-roll boring as ever, and their singer's voice is more strained and ineffective than on their records. Karl's vocals for Earth Crisis sound a little less fake and forced than they do in the studio, although I think the live environment is not the best one for their brand of fancy, complicated metal. Victory owner Tony Brummel appears to sing as Strife plays a song by his old band Even Score, and it is clear that he is understandably out of practise. OK, that said, let me bring up a couple points about why the general approach of this CD makes me really uncomfortable. The packaging reads prominently "Hardcore: love it or leave it" in some quirky computer font... now, six years ago, the slogan my friends and I used was "Hardcore: live it or leave it," i.e., live in actual defiance of the existing order every day. Now, 'love it or leave it' doesn't mean that... either it means that people who are complaining about the apathetic state of mainstream commercial hardcore these days should get out rather than trying to change it, or it's just some meaningless slogan that sounds cool (in which case, what is it doing on the packaging anyway?). And don't argue with me about mainstream commercial hardcore being apathetic... there are plenty of kids who buy Snapcase records without actually being motivated to LIVE hardcore... so should we call things as we see them in our community, or should we just 'love or leave' hardcore? Really, I'm just complaining about that quote, but I can't for the life of me figure out what else it could mean. Second of all, and more important, I hope that all three bands on this CD realize that the fact that they can all fly to California for one big sold-out show which is recorded and released as a fancy CD indicates that listeners like me will not be able to relate to them anymore. Because while they're rocking out like rock stars in front of hundreds and hundreds of fans, having their special event performance released live by one of the very biggest hardcore labels, I'm crouched alone in my basement room eating stolen food and trying to figure out how to get through another month. Hardcore kids like myself will eventually no longer feel like we can relate to these bands, and just go back to our Amebix and Gehenna records—because the lives these bands draw upon to sing about are not the lives we are living down here. -b

Victory

guitar and screaming. When they do add it, it does effectively add some excitement. As usual I'm glad to see their lyrics dealing with political and social issues, in a general way here. They do seem to really be concerned about the subjects they address. -b

Moo Cow, address above

## **Plain Wrap/Mox Nix split cd**

This cd has the demos for Plain Wrap and Mox Nix, which shared members, actually Plain Wrap formed out of the ashes of Mox Nix. Plain Wrap used to be one of my favorite punk bands, and my favorite song of theirs, 'Green Light, Red Light' is included on this cd in demo form. Plain Wrap was a fun kinda punk band that gave up members to Uniform Choice. They sounded similar to old DK's or Agent Orange, and are still enjoyable today. Mox Nix are a little more raw, maybe a little faster. I miss the sense of humor that so many old hardcore bands had, these bands included. Time's been a little rough on some of Mox Nix's stuff, but it isn't bad for the time it was recorded ('83).

## **SFA/Dare To Defy- Dead People Make The Best Friends split 7"**

SFA is one of my favorite bands, and they appear on this with an Avenger's cover and one original. DTD check in with a wacky, glam-sounding Bad Brains cover and also, one original song. SFA continues with the sound they had on their last 7", which is motorhead-paced, raw NYCHC with utterly hateful lyrics. Not very metal sounding at all. SFA sounds like they recorded this @ Don Fury's, but they didn't. While most NYC bands have somewhat of a hip-hop influence, these guys don't, which is refreshing. Raw, basic guitar riffs over simple but effective drumming with growling vocals. Dare To Defy are a lot faster than SFA and more metallic, which is fine. The lyrics to their song deal with rednecks who are twice your age but still fuck with you. Both of the songs are on the DTD new demo, so refer to that for more info. I've never been a big Bad Brains fan so I can't say I'm familiar with the original version of 'Redbone in the City', but I can tell you that the lyrics are about light-skinned black women who think they're too good for HR, or Les in this case. He doesn't say anything about smashing 'em in the face with a brick though, like naughty Les sang about on the DTD cd! I wish that these bands could tour more, or at least play out of NYC. Especially SFA. They've only been together, what, twelve years!! And they've never played Buffalo, Syracuse, etc. Do you realize how many bands have passed them by in that time? It's kinda sad.

P.O. Box 1520, Cooper Station, NY, NY 10276-1520

## **Shit Happens/Pitfall split 7" "We Must Learn To Share"**

Two French bands that I thought would blow, I was dead wrong. The picture of a cow being slaughtered on the cover, and



# reviews reviews reviews

the caption "We must learn to share, the common ground that we stand with...any form of life." also on the cover led me to believe I was in for another round with the concerned vegan care-bears of the world. Besides having a stupid name, Shit Happens blast out some raging, kick-ass hardcore with a lot of heart. Fast as fuck with great vocals and the raw recording quality necessary for straight hardcore to sound mint! Deep, tough vocals, that fit well with the music. From their lyrics and thanks list I get the impression they are a Krishna band. When your music is good, you can be whatever the fuck you want! Pitfall was less memorable, but still pretty fuckin' good for a European band. They're a bit slower than Shit Happens, and it takes them longer to get going, as the vocals don't mesh well with the music at first. But then they settle in to a decent stomping, mid-tempo style with standard changes. Not bad either. *Holy Fury Records, 4, Rue Du Seigle, 50120- Equeurdreville- France*

## **ALL FOR ONE... ONE FOR ALL compilation CD**

This is a G.T.A. benefit for Roger Miret of A.F., who apparently got hurt at a Madball show. I hate to repeat someone else's review, but I think it was Hardware that summed this CD up by describing it as what you would get if you had a friend who had an incredible collection of rare punk from the last twenty years (especially '79 to '85) and he/she made you a 48-song, one-hour-plus compilation of the 'greatest hits of obscure and ancient punk rock'. Most Inside Front readers will not have heard most of these bands, let alone songs, before, and it would be a great place to discover some music you've never heard and broaden your horizons. I'll drop some band names: America's Hardcore, Stalag 13, White Cross, Heart Attack, Lost Generation, Proletariat, Anti, Caustic Cause, Trip 6, B.G.K., Red Scare, China White, Crucifix, the Accused, Terveet Kadet, Psycho, lots and lots more... Absolutely indispensable are the detailed notes placing each band and song in context for the listener. -b

*Grand Theft Audio, address above*

## **AN AMERICAN TRAGEDY compilation 7"**

Benefit 7" with songs by Dead Silence, Three Studies for a Crucifixion, Still Life, and Watercolour, for a good cause: an Earth First activist who was crippled by a car bomb (apparently planted by the FBI, who were there in seconds to arrest her for "having a bomb," a charge that was quickly dropped) and is now taking the FBI to court. It comes with a lot of reading material about the case and the bands on the record as well. So the cause and delivery are admirable. Dead Silence covers a song by Dissent, and it sounds alright: they sound like one of the weaker fast punk bands from the mid-80's, with excited speaking vocals and weakly distorted guitars. TSFAC (named after one of my favorite painting triptychs), deliver a short, fast noisy screaming song—not powerful or aggressive, but impassioned. Still Life's singer sounds as self-pitying and whiny as ever in the midst of their messy, flaccid melodic emo music, which ends in a long drawn out acoustic session. Watercolour is fast but not distorted, their vocalist sings in a sort of weak voice. -b

*Diffusion, P.O. Box 1881, Bloomington, IN 47402*

## **And The Scene Goes On comp. cd**

This is a DC area compilation of grindcore/death bands. Oddly enough it was mastered at Inner Ear, site of some classic hardcore recordings... Well some of this is pretty good, but I wouldn't say any of it is classic. Very little packaging came with this cd, no lyrics, band pictures, and the first band, Enemy Soil, doesn't even list their members. They sound like Crossed Out with a drum machine, and too many samples. At times the vocals remind me of Carcass. The guitars are tuned low, and there's plenty of distortion on the bass. The next band, Biovore, didn't do much for me, with their attempt at technical jazz-thrash with laughable vocals. And songs like 'The Prototype' and 'Digital Odyssey'. The music isn't that bad, but the shitty vocals ruin their sound. The vocals suck because the singer has no power to his voice and just sounds flat. Amerced are next and they use keyboards, as some death bands are known to do. Only two songs from them, but they're quite long. Excellent drumming is the first aspect I noticed, standard guitar work, still having good hooks though. Cookie monster vocals that give me a chuckle, and it fits the music well. The recording isn't as clear as the two bands previous, but the musical skill they display more than makes up for that. Nice leads. Next is Bereaved who sound kinda like Deicide and that's fine with me. Their vocals are more understandable than Amerced, and Bereaved have better songwriting also. Excellent guitar and drum work, with countless tempo changes and hooks. Bereaved are just a whirlwind of burning deathmetal aggression! Even the solos are good, showing skill without becoming excessive. Lyrics about preying upon mankind, and suffering, etc. Next is Disinterment who take awhile to get going, and sound ok I guess, they don't quite have the hooks to make this

worn-out genre interesting. They play pretty standard deathmetal, I don't know what else to say about 'em. They're not bad by any means, they just don't blow me away. There are some impressive parts that show power and originality. Last band is Scab, and they must have had some pretty evil parents, to name them 'The Evil One', 'The Iron One', and 'The Vile One'. This has gotta be a Crucial Youth type joke band, with songs like 'Bloodgasm'. Actually Scab isn't that bad, with quirky riffs and double bass all over the place. They sound kinda like old Immolation, I guess.

*With Your Teeth Records, 5953 N. 10th St., Arlington, VA. 22205*

## **A DOCUMENT OF NOTHING compilation CD**

Enkindel starts this out with some energetic Southern-rock-tinged hardcore, with melodic singing that gets soft in some places. The Harvest song is similar to their work on their Trustkill 7", coming in with a long acoustic part before going into the screaming midpaced modern hardcore stuff. Cycle with their happy silly quiet acoustic music and bad singing were extremely difficult for me to listen to. Stedding is sort of melodic post-punk/rock stuff, with melodic post-punk/rock vocals too. Two Line Filler has some energetic, fast chunky parts in their music, but then the HORRIBLE whiny singing and poppy guitar parts come in and I want to fucking throw up (don't get me wrong, I don't mind the Bouncing Souls, but this is just fucking awful). Despair sounds similar to their Trustkill CD here, although I think the production sounds better, inexplicably. Walleye could be described by the same words I used for Stedding, and is about the same level of quality (I would say: mediocre). Combination Grey is also similar to that, only their singer is female. As far as this alternative rock stuff goes, it doesn't make me bob my head like I'm listening to the radio (which is probably what it's good for, if anything... and, if you think that's 'good'), and it sure doesn't inspire me with any strong emotion, so I can't really find any use for it. Autumn also sounds pretty rocked out here, although Endeavor is more new school hardcore than the other bands near them. Rain Still Falls sounds like an "Emocore" band from a few years ago would have, with a lot of melody in the guitars and melodic singing as well. Converge is the real standout on this CD, their maniacal screaming, unusual musical arrangements/song structure, and general craziness/innovations will set them apart in a ny company. Surface, Jejune, and Mainspring close the CD with alternations of noisy rockish hardcore with melodic quiet rockish stuff like the earlier songs on this CD. For fans of the alternative rock/'hardcore' style common on this compilation, I would recommend it as being less difficult listening than the "The World is Yours" CD would be for fans of modern metallic hardcore. Still, you'd have to really like mellow rock and roll music to enjoy a lot of this CD, I think. -b

*Second Nature, P.O. Box 11543, Kansas City, MO 64138*

## **Respect Due comp. 7"**

Glossy cover with a weird little graffiti scene on the front of a bum waiting for the bus. Unfortunately, there's very little else in the way of packaging. Lyrics are included for the four bands (ITI, Time's Expired, Lockdown, and Temperance) but no other band information. Intent To Injure do justice to a popular Black Flag song. I didn't know they were still around. Time's Expired start off with heavy, pounding promise that evaporated when I heard the Leeway/hiphop type vocals. The music is good, but the vocals fail. Lockdown is slow and painful, reminding me of Crowbar. Temperance is melodic and metally, in a bic-flickin' rock ballad way, and I didn't like it. After listening to this I wasn't sure why I should give these bands or this label "respect". It's not a bad little comp., but its far from necessary.

*Brick Records, P.O. Box 364, Flagstaff, Az. 86002-0364*

## **THE WORLD IS YOURS compilation CD**

O.L.C. starts this off, sounding 2 parts Meanstreak/Confront and 1 part Madball, as usual. Zao is decent, more modern metallic hardcore. The Spudmonsters sound a lot like Brother's Keeper. Skipline has an overdone computer intro, before launching into a pretty well done (if terminally generic) heavy modern Cleveland-style metal/hardcore song with the post-Integrity screaming vocals and everything. Brother's Keeper is similar to their Trustkill CD here. L.I.G.H.T. is awful melodic 'hardcore' with some shitty rap parts and singing parts thrown in to make it worse. Ascension sticks out, playing my favorite song from their CD, with a horror-movie backwards whisper part at the beginning. Envy (who, amazingly are not from anywhere particularly close to Cleveland) play decent (if dated) late-80's straight edge hardcore a la Chain of Strength or Youth of Today... they certainly don't hold a candle to bands like Final Exit and Mainstrike, though, who make this stuff sound as vital today as it was ten years ago. Apartment 213 recycle a song off their 7" that came out years ago. Phore, Pushbutton Warfare, and State of Conviction offer their somewhat un-



# r e c o r d s r e v i e w s r e v i e w s

polished, youthful, second rate takes on the fast Cleveland metal/hardcore thing, and Six Feet Deep do the same without sounding quite as bad... Choice, Eleventh Hour, and Cell 42 all sort of fit into the same category of modern hardcore that is too generic to really stick out, although Cell 42 isn't bad at all for NYC-style hardcore. District 5 is horrible hip hop, and Strongarm (though they haven't submitted one of their better songs) stick out head and shoulders above the bands around them with their more polished and skillful approach to this music. At the end we get a wash of distorted noise from Psywarfare to see us on our way. In general what we have here is too many long, dull intros, too much forced, unnecessary screaming, and too many recycled hardcore musical conventions that just don't work anymore. There are a couple good songs on here, but the plethora of bad ones makes the CD itself a painful listen. Finally—why do the liner notes (which don't include lyrics, by the way) list so many of these little bands as appearing "courtesy of..." some little label? I mean, did Zao really have to beg Steadfast to let them appear, and were it not for the courtesy of Dog Collar, would State of Conviction really not be on this CD? AND—if that is the case—that's pretty fucked up, isn't it? Proclaiming that your band is under the control of some label is a humiliating thing... especially if it's not really true! Kids, contracted slavery is not something to brag about, let alone make up. -b

Uprise, P.O. Box 360141, Strongsville, OH 33136

## YOUTH FOR JUSTICE compilation CD

The kind of praiseworthy, very D.I.Y. CD compilation I like to see. First up is Faultline, they play modern, midtempo hardcore, with a lot of energy and passion and song-structures that are very surprising and original—an unbalanced recording is the only drawback to their politically conscious screaming anger. The second band is annoying and jangly, with acoustic guitars and some guy shouting. the third band, In Vain, has some intense parts with abrasive music

and a screaming vocalist, but just when you think they're really going to let loose they go mellow and gently melodic... at least they end with a crazy shriek. Then, Faceless brings us some really interesting punk, alternating between quiet haunting parts and heavy, throbbing parts, with a mixture of woman's singing vocals and man's growling vocals that makes it stand out (although their songs are much too long)... again, the recording could have been a little better. Really, every recording on here could be improved. Next up, Ego Filter plays some raw, messy, unpolished yelling punk for us; it's not really catchy enough to be anything special. Three more bands finish out the CD, Emberscent (screaming, noisy punk with some melodic breaks), Quadiliacha (major key, pretty, positive, old-fashioned hardcore, with those 80's sort of "spoken" vocals), and Element 33 (fragile-sounding female talking, crazy-sounding male screaming, fast and slow modern hardcore, some acoustic breaks) After the music we have eleven tracks of spoken word performances by a variety of men and women. There's nothing better than an attempt like this one to broaden the horizons of the hardcore community by bringing in new mediums of art and communication like spoken word. We as a community need to bring in a wider variety of projects, like this CD does, to avoid doing the same shit over and over. As far as the actual spoken tracks go, the quality is spotty, a lot of the speakers sound pretty nervous and uncomfortable with what they are doing, or at least a little forced. That's to be expected when people enter a medium for the first time, however, and hopefully if others follow their lead we'll hear some good spoken work soon. The packaging is exactly what I want to see, filled to bursting with extensive discussions of the ill effects of capitalism, consumerism, and large corporations upon our world, and our alternatives to them. I wish I could open up any record and see this much food for thought—it's a crying fucking shame that I can't, especially in punk and hardcore. -b  
Earth House, P.O. Box 1332, Redding, CT 06875



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## THE OLD SCHOOL IS OVER



# REVIEWS

## ABADDON #2

Pocket size, top quality 'zine to read on your 15 minute break at work, for maximum education value and variety of material. It reminds me of Richard's "Things Fall Apart," actually. First we have a briefing on the miserable human rights situation in Burma and which corporations are perpetuating this (Pepsi, for one, who also own Taco Bell... that's why buying vegan food there is no better than buying beef tacos, and that's why your fucking "Taco Bell Straight Edge" fashion shirts demonstrate that you are uneducated or disinterested in your world). Then we have four excellent, in depth book reviews, on books concerning anarchism, Noam Chomsky's political/social criticism, the Zapatista struggle in Mexico, and Anton LaVay's satanism. Next we have a little entertaining anti-cop/corporation artwork, followed by a decent interview with Rennie of Starkweather, in which he comes off as the generally antisocial and cynical maniac that he is. The 'zine is fleshed out with nice clip art. -b  
stamps? to Milkboy, 12039 UNCG, Greensboro NC 27954

## ALL THAT #9

Obviously 'All That' has come farther in nine issues than Inside Front: the entire thing is now glossy like Time magazine, with 88 pages of fancy big-label ad's (for Chrissakes, Sony conglomerate even bought an ad in here for the soundtrack to million-grossing movie "the Cable Guy"), record reviews of a variety of big punk/hardcore/metal/industrial/pop bands, and interviews or profiles of about twenty bands, from Bad Religion to Amorphis to Murphy's Law to Deadguy to Sensefield to Battery to Corrosion of Conformity to fucking Type O Negative. There are also various other snippets thrown in for variety: top ten lists, a q&a piece about sex with some well-known musicians, that sort of thing. This issue also comes with a CD (is it just coincidence, or why does everyone now do Inside Front-style magazine compilations?) featuring bands as varied in style as those covered in the magazine: Subzero, Dare to Defy, Brightside, Anal Cunt, Texas is the Reason, Seven Gone, and a good twenty some others. As far as the CD goes, all the music is really polished (often too much so for my taste), and though there are a couple interesting tracks most of it is out of my field of interest... any listener will probably have the same reaction, even if they don't like the same bands as I. The European bands on it are generally the Lost & Found ones that badly imitate old US hardcore, not the good modern ones that are breaking new ground. This magazine and CD are a really good resource together, and quite affordable, which is great; but All That is clearly geared towards people interested in purchasing music for their leisure time, rather than individuals who see music as an artistic force that could turn our fucked up world upside down. -b

\$5 to P.O. Box 1520, Cooper Station, New York, NY 10276-1520

## ALLIANCE FOR SURVIVAL #2

Half-size, smallish 'zine, a little messy but readable. Contains some random stuff (letters and responses, a sort of stream of consciousness page of quotes and etc., thoughts on false alien abduction stories and popular hardcore themes such as veganism, Kinko's, selling out, etc.) that makes for decent-enough reading. The interviews with 25 ta Life, Option, and the editor of the 'zine "Farther than Forever" are pretty short; and, there are a few decent reviews as well. -b

\$2 to P.O. Box 608071, San Diego, CA 92120

## ANTHEM #5:

Free 'zines like this are beyond all criticism, just for being free. Take it or leave it, David puts all the information he can at your disposal out of the kindness of his heart and wallet. This issue has a decent N. Carolina hardcore news section, brief interviews with Setback, Outrage, War Prayer, and Shutdown, some fairly useful reviews, and some commentary: some of which is notably intelligent and well-balanced, and other parts of which are concerned with Christian issues or old-fashioned moral rules that I don't really find compelling (chastity comes up). There are a few photos, and the general area of coverage is modern day youthful straightedge hardcore. I hope this is around to serve its readership for a while to come. -b

stamps to 10025 Thomas Payne Circle, Charlotte, NC 28277

## Anxiety Closet #7 Spring 1996

This is the only zine I've ever seen that has first aid tips for household pets. Not a bad idea at all when you think about it—you might not ordinarily have given your need for that sort of information any thought beforeh and. Aside from that, there are good interviews with Chokehold and Blindfold and less compelling ones with perennial zine features Quicksand and Shelter. An article on "Fascism in Hardcore" discusses various bands' frequent and casual advocacy of violence as a solution to problems in hardcore. An appropriate touch is that they sent out copies of the article to the bands they cited by name—

one band is given space to respond in print next to the article, and they promise to publish forthcoming responses from others. It's good to see people foster dialogue on issues rather than to have two groups attacking and defending redundantly. My only complaint about AC is the amount of wasted space—the personal ramblings of the two editors are not very compelling and run on and on. There is also an overabundance of typical zine features like pro-straight edge testimonials and attacks on Civ for being on a major label. Lastly, the Simpsons trivia quiz in the back is just too damn hard—I hate to think of how much time someone must have spent collecting the answers to questions like "How does Chief Wiggum open walnuts?" (\$2 to 4 Leona Terrace, Mahwah, NJ 07430-3025)

## BACKSEAT #1

First of all, the fact that this 'zine is designed to be free is great—I'm always thrilled to see kids getting away from the profit motive (however small the margin may be) and towards a free exchange of ideas. The 'zine is also founded with a commendable purpose: so that more women's voices will be heard in the community, which is something that I think has been sorely lacking. Not that there aren't columns by men in this issue (for example, there is an excellent article by Emmanuel Ortiz about the goals of this 'zine, which essentially says that they are in the best interest of both men and women), but at least half of the columns and even one of the two band interviews (Tara of Disembodied... the other interview is with Dave of Harvest) are from a female perspective. The interviews are conversational, fairly lengthy; they go into about as much depth as the bands interviewed permit. One woman writes an article on "vegan hardline," which I found typically overzealous and unbalanced, but most of the other writing was useful and well-done (an article about bicycling activism caught my attention). There are a couple good book reviews (it's always exciting to read book reviews...) and a total of four record reviews. Hopefully backseat will continue to exist, and other 'zines will follow it in encouraging diversity in the hardcore community.

postage to P.O. Box 14113, Minneapolis, MN 55414

## BANTER "#99"

Four page, tabloid size newsprint hardcore briefer from NYC with a fair variety of short reviews, ad's, and a two interviews (Faction Zero and Advertencia from Puerto Rico) that are very difficult to read. In fact, the layout in general is pretty damn messy. That's everything. -b

\$1 to R.G. Walter, P.O. Box 645, New York, NY 10001

## BLOOD BOOK "Handbook for Holy Terrorists" #4

Dwid's 'zine is back in a smaller, much slicker format this time, with all sorts of crazy artwork and collages. In the introduction, the editors convincingly criticize the 'fallen hardcore movement' for no longer posing a threat to anything at all, and resolve to still remain committed to being dangerous to the status quo on their own, apart from hardcore. What follows are interviews with Catharsis, Gehenna, and experimental noisemaker Maurizio Bianchi, record and 'zine reviews, and a record trades page. The Ringworm demo (remixed by Dwid to be clearer, more exciting and a little overdramatic on the vocal effects) comes with this issue on 7"... it's high time that demo was available by itself on record, it's the best thing the band ever did: fast, really punchy crossover metal with screaming-baboon vocals and triple time drum bursts; this recording is the classic that Liar and Congress have patterned themselves after (especially Liar). Of course supplies are limited, so hunt one down if you can... I hear there are a few at the Inside Front HQ...

P.O. Box 770213, Lakewood, OH 44107

## BREAK FREE #4

This 'zine's real coup is the one-sided, one song Backlash 7" that comes with it: Backlash is on top of their game, turning out some simple, old-fashioned straightforward hardcore, perfectly crafted with some layered parts, plenty of speed and catchy melody, and more emotional punch than they ever had before. The song builds to a real climax a couple different times, and to top it off it comes with some very compelling and intelligent commentary on the subject of the song: child abuse. The 'zine itself contains a decent interview with Backlash, a little Internet resource page, a couple descriptions of good 'zines (except for Inside Front, which is inexplicably listed), plenty of record reviews, and a good deal of straightforward writing about the editor's (and some contributors') life and opinions about abortion rights, national funding for the arts, UFO's, growing up as the "fat kid", "why big families suck", etc. Sort of a mish mash of material, and not all of it polished, but it makes for decent reading nonetheless. -b

Chad Rugola, P.O. Box 121, Lehman, PA 18627



## **BURN COLLECTOR #3**

This is always a favorite of mine. Al Burian can write a few rambling paragraphs on anything (this issue we get pieces on the extinction of metal, H.P. Lovecraft: the king of the nerds, and Vincent "Buddy" Cianci, Providence's mayor/mafia don) and it makes for excellent reading, because he is such a skilled, insightful, and intriguing writer. For sheer interest value I would compare him with Henry Miller, although he certainly has a much more bleak and cynical view of life. Al has also included an interview with a local weird guy from his town; an unusual choice for an interview, but ultimately more entertaining than any member of, say... well, we won't name bands here. That's not positive youth! -b

stamps to Al, 307 Blueridge Rd., Carrboro, NC 27510

## **Con(tr)science #5**

Con(tr)science is one of those rare zines that devotes itself to backing up its opinions with facts and references. Its main goal is to refute or reexamine the "truths" many Americans learn from supposedly neutral sources such as our schools and the mainstream news media. This issue has well-written (and, just as importantly, well-researched and attributed) articles on the myopia of American school textbooks, the Smithsonian's exhibit commemorating the anniversary of the dropping of the atomic bomb on Japan, and the perpetuation of our country's arms buildup despite the end of the Cold War. Some of these topics may seem familiar to followers of left-wing publications such as "The Utne Reader", "The Progressive" and "The Nation", since this is where the majority of the citations in Con(tr)science's articles are from, but the attention to detail and quality of these articles is welcome and hopefully some of the information contained within will reach a new audience. Also included are interviews with Craig O'Hara, author of "The Philosophy of Punk", and artist Piotr Szyhalski. (\$2 to PO Box 8344, Minneapolis, MN 55408-0344)

## **DESTROY BABYLON #3**

This is a foaming-at-the-mouth Hardline politics 'zine. It's done so much better than most hardcore 'zines that it's ridiculous: decent layouts, good grammar, thick as hell with a variety of well-presented content, a genuine sense of wanting worldwide change, and a generally well thought out approach to their 'zine (unlike their politics!). It's amazing that these would-be fascist fundamentalists can put together something so focused while more level-headed punk and hardcore kids just turn out drivel. The contents include a few articles about various intra-hardline goings on, a list of recent illegal actions in favor of the hardline cause, an (unbalanced, superficial, one-sided and ultimately reactionary) attack on pornography, health and fitness advice (inclusion of this is laudable, at least), an interview with hardline metal band Talisman, an article on communal living, a couple essays by individuals who describe how they came to be hardline (one heard a good angel and a bad angel literally arguing aloud in her head, which is usually a sign that you're not qualified to make decisions... rather than good reason to join a narrow minded group of homophobes), and most interesting of all: an interview with the former singer of once-hardline band Raid, after he had started smoking pot and distanced himself from hardline. (I've been told by a current hardline member that the interviewer, who gently attacks the ex-singer for 'selling out,' has now left hardline as well!). That interview is extensive and covers a lot of interesting territory. Do you think I'm being too cruel and closed-minded about hardline? Here's only a couple (of many) examples why I'm not: One writer laments the passing of times when homosexuals and child molesters were considered the same thing (and were accordingly burned at the stake). He also says, like Rush Limbaugh and other reactionary conservative bible-thumpers, that homosexuals don't want equal rights, but more rights than everyone else... that's a good excuse to give them no rights at all, right? Finally, God ("The Great Spirit of Nature that spawned us into being, you are the Hardline that we follow, the Truth that we obey") is first on the thanks list—it's always easier to be a rabid absolutist if you think you're acting out the will of God and the truth (but how can you tell if you're right about the "Truth"? See my essay in the beginning of this issue)... you want to be free of slavery to corporations and other men, but you still have to be a slave to somebody, right? Honestly, I'm just plain confused by the hardline edict that we must live "according to nature"—how could you *not* live according to nature, to your nature? Ants build anthills, human beings build cities and make pollution. That doesn't mean we can't stop making garbage, but if we do, then *stopping* must have been somewhere in our nature too, right? (And I hope it is as much as any hardline kid does—don't get me wrong!) -b

\$2 or \$3? to Cincinnati Hardline, P.O. Box 40941, Cincinnati, OH 45240

## **ENGINE #3**

It's been about two years since I last saw this 'zine, but it was worth the wait, because this is everything you should get in a punk 'zine: in depth interviews that range from educational and eloquent (Los Crudos) to anecdotal (Assfactor 4 tells of a near-fatal experience) to historical (N.O.T.A.) to conversational/personal (Dave Mandel, Dan O'Mahony) to downright stupid (Spazz), Max R & R-style record reviews (read as: half-decent, but not great unless you compare them with Punk Planet record reviews) of a large number of hardcore/punk releases, interesting/entertaining comic strips and other space filler, and by far best of all prose pieces by a couple old punk guys telling hilarious stories about old punk shows, failed relationships, or why Black Flag makes them want to kill college students. This magazine is better reading by far than most of the print I reviewed this issue... it's well-written, well-thought out (except Spazz—fucking first grade morons), and high on content.

\$3 to P.O. Box 640928, San Francisco, CA 94164-0928

## **Excursion #1 Spring 1996**

This is very much your typical straightedge zine, with a name that coincidentally has an X in it, many photos of beefy guys wearing baseball caps shouting, and not one but two bad graffiti-style drawings of cartoon characters wearing Champion clothing and holding baseball bats. This is the visual accompaniment to ignorant shit like a list of "Whodey's Top 10 Chicks"; an account of having stopped a Chokehold show by dancing too hard and punching a girl who tried to make them stop (which ends with the writer being mad at Chokehold for saying the incident "ruined their set!"); and a vaguely pro-American editorial with the first line, "What's up with the disrespect to America?" This tidy package is held together by short, uninformative interviews with Tension, Culture, Built to Last and Driven, some bad record reviews, and several Victory Records ads. (673 Galli Court, Columbus, OH 43228)

## **H8Z: Hate8000Zine #2**

There is a big hardcore community in Belgium right now, a lot of newer kids and newer bands playing angry, metallic music: Congress, Liar, etc. This is their local 'zine, and it conveys the general flavor of their scene in the letters and show reviews sections. It also includes decent interviews with Integrity, Jose of Abhinanda and Desperate Fight records, and locals Regression, as well as a few reviews and articles on how hardcore in general and violent dancing in particular are coming back in their region. Nice layout, and a serious but excited approach... if Belgium hardcore gets much bigger we'll all have to subscribe to this, and wish we lived in Belgium the way eight years ago we all wished we lived in NYC. -b

\$? to Jozef Demeesterstraat 33, 8800 Roeselare, Belgium

## **HARDWARE #8**

This is just about the best hardcore 'zine you can get today, not because it has the broadest coverage by any means, but just because it is so well done. You will find here interviews with the famous Pushead, the infamous Half Off, the recently notable Ignite, Floorpunch, 97a, Enrage, and Ensign that tell you everything you could ever want to know and more about the interviewees. These interviews are so much longer, more interesting, more informative, and better researched than any others you'll see that it's amazing. A wide variety of reviews, not long reviews, but a wide variety... that makes the review pages something like those in Max R&R, only from the perspective of old-fashioned irate hardcore kids. Plenty of rantings, funny stories, and NJ news from the editors as well, plus scene reports from the four corners of the earth. I suspect that MRR in it's heyday was to punk what this is to hardcore now... maybe twelve years from now I'll be reading Hardware #150—and by then it will suck, too! I'm joking, I hope. -b

\$2 to David K, 120 Coolidge St., 2nd Floor, Linden, NJ 07036-4302

## **ICARUS WAS RIGHT #2**

I reviewed this zine elsewhere a few months ago. Looking at it again, I'm still impressed. Beautiful graphics, a commitment to a wide range of topics and styles of music, a strong advocacy of non-musical expression as seen in the book reviews and artwork (original and reproduced from other sources), incisive interviews with bands as disparate in their outlooks as you can get (in this case, it's Fugazi and the Mr. T Experience!), and an overall commitment to being challenging and thought-provoking. This zine's staff is obviously very ambitious and driven and I would expect even better from them in the near future. (\$2 to PO Box 191175, San Diego, CA 92519)

## **ICARUS WAS RIGHT #3**

This was the most exciting, refreshing, inspiring 'zine in the review box this issue. The format and layout are the very best around—this looks like the thesis project of a graduate student in graphic arts, what with all of the clip art, fancy arrangements, special effects, and reader-friendly text. And unlike many



# zine reviews

pretty 'zines, there is some serious content here... so the graphics complement the subject matter, making it more dramatic rather than obscuring it. There are extensive articles about Food Not Bombs (what it is, what it does, what it's like to be involved), censorship in the U.S. media during recent wars (carefully documented), and punk rock on the internet (pro's, con's, and how-to's). There are editorials on consumerism, the Unabomber manifesto (which comes with a few pages of excerpts from the real thing), and culture (why it is in itself a bad thing and hostile to human happiness). There are in-depth interviews with Unwound and the Promise Ring. There is a letters section (filled with intelligent exchange about relevant subjects), 'zine reviews and record reviews, reviews of books, movies, animated movies, and mature comics (remarkable in the variety of exciting genres and original works covered—the book section reviews everything from Henry Miller to Bertrand Russell to a collection of interviews with Jerzy Kosinski, author of "The Painted Bird"), and a biography of the tragically controversial artist Egon Schiele. All of this is decorated with plenty of propaganda, diatribes, photos, poetry snippets, notable quotes, and illustrations. The general theme is the life in its most intense and fulfilling manifestations, with all the danger, romance, and excitement that that entails. What I like most about IWR is that it makes punk and other "underground" countercultures relevant to life in general, by tying them in with the ongoing struggle of human beings to find freedom and meaning in life... a struggle that has been going on a lot longer than punk has been around. -b

\$2 to P.O. Box 191175, San Diego, CA 92159

## **Last Breath #1**

The majority of this zine is interviews with Falling Forward, Blood of Judas, and Instil. There's also a really heated response to Todd Forkin from Starkweather's column in the last Inside Front where he dismissed modern hardcore as inferior to the old school, a weird discussion of using animal organs for transplant in humans, an article that's in favor of musical diversity in hardcore (hear hear), and a lot of stuff pulled off the World Wide Web. This zine is a little thin on content at present, but the editor asks some interesting questions in his interviews, and the articles show promise too. I must note that this may be the only zine you'll ever see with photos of Indian Summer and Integrity on the same page. (\$1 to 55 Waker Ave, Allentown, NJ 08501)

## **THE MATCH! #90**

Interested in anarchism? In genuine, mature, grown up, well thought out anarchism as a possible social alternative to the systems we live under now, and not as an immature shock value sound bite? Read the Match!. Here you'll find (in addition to the overly extensive letters-and-responses section that seems to plague every serious anarchist publication) articles on how the Unabomber has successfully been used in the mainstream media to discredit anarchist thinking, on the drawbacks of computers (an article that I think relates to a more general problem we have today: that our technological development seems to have outstripped our actual need for technology, especially in relation to our greater need to live really meaningful lives, thus wasting a lot of our time), "How Businesses and Institutions Attempt to Control the Small Press" (much of it being an attack on Fine Print distribution), and a number of other interesting topics generally relating to the liberty of the individual. Similarly there are reviews of anarchist and atheist publications, notations of dangerous goings-on in the government and society at large, and entertaining reminiscences upon the author's past. All of the writing is excellent and clear, as is most of the thinking here (it's certainly more balanced and restrained than anything you'll read in Inside Front). If you want some interesting, challenging reading/thinking material, to alternate with the fiction and nonfiction books I'd like to believe you read, definitely try the Match!. -b

\$10 to subscribe... \$2.75 per copy? to P.O. Box 3488, Tucson, AZ 85722

## **MINORITY #2**

Nice-sized, small print hardcore/punk 'zine, written in Czech. If you speak Czech you'll want to Czech it out (ouch! sorry), because there is a wide variety of music coverage here: show reviews, lots of record and 'zine reviews, long interviews with Ember, Clean Slate, Amity, and Metroschifter, a letters section, and columns, etc. The editors' top ten lists alone demonstrate a healthy range of interests: they list the Damnation LP next to Hesse's "Demian", a Woody Allen film, and a documentary on experimental composer Phillip Glass. If you don't speak Czech you'll probably want to advertise here or send in records for review, because I believe this reaches a wide audience. -b

Roman Soumar, Topolcianska 419/10, Litomerice 41201, Czech Republic

## **MIRROR #2**

Aesthetically, this 'zine is really exciting because it successfully achieves the

rare feat of combining a clearly homemade presentation with real quality. The hand-torn cover, which uses a variety of materials, is at least as durable and attractive as any mass-produced cover would be, and much more original. The contents include a reflection on 'fame', some interesting quotes (the general theme being "life"), a few other pieces of fairly poetic prose writing, a little spot-illustration artwork, and some band photos. All in all it's a quirky, literary sort of read; not a bad thing to have on the coffee table. -b

\$1 to Tom Nys, Broekem 6, 3740 Bilzen, Belgium

## **MURDER #2**

Thin xeroxed N. Carolina 'zine. A few long reviews, half of them of weird metal bands. There is a rambling sort of anti-religion article, at the end of which the author says that he believes in God simply because he does not want to believe that there is no afterlife (but my friend, wanting doesn't necessarily make it so...) This issue also includes an interview with Minneapolis' notorious Disembodied. -b

fifty cents to 6049 lake Bandt Rd., Greensboro, NC 27405

## **NO SCENE #8**

This little free newsletter is basically an attempt for the editor to communicate with others. In this installment, after his introduction (in which he complains about straight edge being on MTV), there are interviews with Jug Life and Cold Front, a couple show reviews, a list of straight edge 'zine addresses, and a "personals" section for lonely letter writers. -b

a stamp postage to B\*\*\*er, 3260 Starr #3, Lincoln, NE 68503

## **OPEN SEASON #7**

O.S. is a good 'zine to read for some variety in your hardcore diet. Editor Eric has been into hardcore for a much longer time than most of today's zine editors, and remarkably has never lost his interest in it; so his approach to covering the subject is refreshingly honest, independent, and aggressive... somehow I remember those three qualities were much more prevalent in the hardcore community about seven years ago. It is this direct, fear-no-conflict-or-controversy attitude that makes interesting the contents of this 'zine: decent-length show and record reviews, band photos, and non-generic conversational interviews with Cold as Life, Cornerstone, One Life Crew (interviewed long before their Victory CD even came out), Brother's Keeper, Disengage, and Envy. The roster of interviewed bands should give you a general idea of the music covered in O.S. The 'zine itself is not thick, but is well put together and has a decent amount of content. Suburban youth should be warned that the knowledge and mannerisms that Eric learned while he was in prison (assault and battery) may make some of you uncomfortable... -b

\$1 to P.O. Box 10282, Rochester, NY 14610

## **Psst... #1**

A very short first zine with two pages of photos, interviews with a couple of ska bands and a bus driver, some random stuff, and a drawing of a turkey standing next to a building marked "Slaughter House" saying "Gobble gobble murder." (\$1 to PO Box 4862, Palm Harbor, FL 34685)

## **PLAYDOUGH #3**

This is a well-put together, fairly thick half-size 'zine. The author seems serious and sincere about his work here, although I can tell from his various writings about his life (scattered throughout) that I don't have much in common with him (he seems to be a pretty happy camper... although I did find his meditation on the briefness of life convincing). There is a fairly short interview with Farside (in which the band says nothing of any interest at all... but what do you expect from a pop band?), a number of show reviews (and I mean a lot!), a comparatively high number of record reviews as well (mostly more mainstream hardcore/metal/pop), and more commentary from the editor (his writing is fairly polished, although I'd love to argue with him about some of the details). Playdough is made complete by the photos, ads, and interesting snippets (reprints, top-ten lists, etc.) that are interspersed throughout its pages. -b

\$2 to Brian, P.O. Box 3, Manomet, MA 02345

## **POWER SCHLIEF #7**

German hardcore 'zine with an obnoxious and sarcastic attitude. That's refreshing, and it would be more so, if only I could speak German. But unfortunately all I can tell you about P.S. is that the cover is glossy, the photos and obnoxious pictures/snippets are entertaining, the interviews with Acme, Unbroken Steakknife, Ego Trip, Sheer Terror, Snapcase, and Sick of it All are long and look educational, there seems to be lots of funny commentary, and at one point I am misquoted as having said "violence belongs to hardcore" (!?). If you can read German I bet this is great.

Axel Orangemann, Stambach 9, 74538 Rosengarten-Rieden, Germany



## QUEEN OF THE SCENE

This is certainly the most hilarious and insightful comic you can find that has anything to do with punk or hardcore. Every punk superstar from Tim Yohannon to Jello Biafra is parodied, and there's a lot of great humor at the expense of generic punk/hardcore youth as well. On top of this the author actually sneaks in some of the most cuttngly true points I've seen made by anyone in the mediums of punk or comics. Write this guy, send him some postage or money or something, and beg him to put you on the mailing list. I'm not joking.

P.O. Box 1910, Beverly Fucking Hills, CA 90213

## RAGE GENERATION #1

English hardcore 'zine from Singapore. Includes reprinted articles (veganism, Ron Coronado, and a really interesting one about Islam), lengthy band interviews (Carburator Dung, Fourside, Chronic Mass, Necrous, Warzone, Propagandhi), columns (scene politics, etc.), some reviews of shows and records, and photo's, reprinted fliers, and more reprinted newspaper clippings, etc. Decently put together. This should be a useful resource and contact point for anyone into hardcore in the Pacific area. -b

Abdul Khalid, blk 225, pasir ris st. 21 #02-58, S (510225), Singapore

## Refuge #6

The majority of this zine is devoted to arguments, solicited from a wide range of people in the scene, for and against the death penalty. It's interesting to see that many of the people who oppose the death penalty don't seem any more passion ate about the issue than the people who are satisfied with the status quo. The few people who do have well-reasoned arguments really stick out. Also included are an interview with Burial Ground and a letters section that is proportionately too long for such a short zine, although it does allow the editor to make a well-reasoned defense of a woman's right to choose without resorting to name-calling, an unusual occurrence in the zine world. (\$1 to 123 Rice St., Trucksville, PA 18708)

## RETROGRESSION/Warning: May Provoke Thought #10/#6

This issue is definitely head and shoulders above most magazines, including the last issue of Retrogression, in fact. Light printing in some places is the only drawback: everything else you could want in a magazine is here. You'll find a very informative article on the German punk convention "Chaos Days", plenty of writing about editor Brian's experiences doing this or that (most of which serve to illustrate his mantra: "it's OK not to be a dick") and editor Dave's opinions, an informative (and important) article on knowing your legal rights with cops etc., an article on vegan/vegetarian nutrition, a resource guide to punk on the internet, a good long interview with 7 Seconds, plenty of crucial politically educational reading concerning the upcoming election and conservative "welfare reform", a useless trivia page, a "tips on safer sex" column, lots of reviews (which are generally pretty good, but seem to cover so much ground that it's often disorienting), a hilarious rant entitled "10 Good Things about the Firestorm" (I do have to warn you that it's not very nice...), and lots of other really useful, interesting reading. The layout is excellent, and to top it off a 7" comp. comes with this as well, featuring Ascension (reviewed elsewhere in here: excellent Cleveland metal/hardcore with some emotional high points), Seven Years War (more jarring, sometimes rockish hardcore/post-hardcore type stuff), Black Krondstadt (fast, old-fashioned straight punk with angry, spoken political lyrics), and Fork (alternative rock in some parts, just messy God-awful demo garage noise in other parts). Some records are classic (this one isn't!), but this issue of this 'zine is itself a classic. A+. -b

\$4 to Retrogression, Brian Hull, 104 Newport Avenue, Attleboro, MA 02703

## Rust #3 Winter / Spring 1996

A very visually appealing zine from Seattle with a fairly basic computer layout and many good photos. There is a decent amount of local HC content (always a plus), mainly show reviews and a scene report. The interviews with Ian MacKaye, Shift and Guilt are interesting, if too brief in all cases. Perhaps the most interesting feature of the issue is a discussion of the pros and cons of major labels with actual A & R representatives who are pursuing punk and hardcore bands—in this case, it's David Wolters of Hollywood Records and Mike Gitter (who used to do the zine XXX way back when) of Atlantic—plus one of the members of Orange 9mm. Understanding the way these guys justify handing over financial control of hardcore to major labels is instructive. However, the interviewer in all cases seems to be more interested in getting the major label side of the story than questioning the assumptions his interviewees have made about hardcore ethics, which is disappointing. (\$3 to PO Box 2293, Seattle, WA 98111-2293)

## SELF WORTH #2

In this half-size 'zine, we find scene report from Belgrade and Bulgaria, an

article approaching animal rights from a socialist perspective, some band photos (well-reproduced), an interview with politically conscious/socialist band Feeding the Fire, a listing of other 'zines and projects throughout Europe related to this 'zine, and more than anything else a lot of so-called "personal" writing, which is the real focus of this 'zine. The editor and his friends share their feelings more than their rational opinions with us, on a variety of often politically-related topics. This is a hard kind of writing to pull off in a way that is interesting to the reader... but Selfworth is getting close to accomplishing this, which is an unusual feat. -b

Jan, Bosserveldt 32, Bigi SK Beek (L), Netherlands

## SHOW CASE #2

Plenty of little articles here on subjects ranging from hardcore dancing to "breaking things for fun" to how fashion is never rebellious to an attack on MTV. As you can see, there's some silly stuff and some serious stuff here, and it's hard to tell which predominates. Probably the best piece is an in-depth attack on Chrisitan religion. There are record reviews here, but not only are they pretty short, they also review records from last month next to records that came out in 1989 (and if they aim to cover the last seven years of hardcore records, they fall a little short). Anyway, you wouldn't read this for the reviews, but for the writing, which is not very polished but sometimes interesting.

P.O. Box 151372, Cape Coral, FL 33915

## SOBER #3

Sober opts for a more serious approach this time... coming with (you guessed it) a tape compilation. The 'zine contains decent, often lighthearted interviews with Shutdown, Indecision, Scorch, Chapter, Brother's Keeper, Digression, 25 ta Life, and Day of Suffering, and a couple pages of short music/'zine reviews. The layout is clean, and the photos and illustrations look nice. The tape includes lyrics and addresses, and has songs by Option (by far the best here—see their 7" review for details), Chapter (this song is interesting but too long; see their demo review for details), War Prayer (growling deathmetal), Catharsis (godawful shit), Polyester Cowboys (classic NC punk/hardcore crossover), Indecision, Shutdown, Digression (modern hardcore from those three, pretty exciting), Comin' Correct, a live 25 ta Life Agnostic Front cover (simple NYC hardcore from those two), Dreadseed, and Scorch (modern, occasionally metallic hardcore, still rough around the edges, from these young bands). -b

\$4 to Dan-E Fresh, 311 South LaSalle St. Apt. 1d, Durham, NC 27705

## Statue #2

It's always good to have sources of news from Europe and the rest of the world to remind us that US bands aren't the be-all and end-all of hardcore. This excellent zine from the Netherlands (edited by a guy who writes in English as a second language better than most Americans do in it as a first) features interesting interviews with current Scandinavian favorites such as Veil and Congress, lots of revealing news about that area's scene (bizarrely enough, Cleveland hatecore is the new rage, so a ll the kids start fights at shows now), some genuinely engaging personal writings about the changing of the seasons, and an interview with 108 coupled with a debate over the relevance of Krishna and religion in general in which the editor does a good job of refuting the need for a controlling religious identity. I have to give Vic (I mean Vraja, whatever) credit for voicing his views clearly—I imagine if you're always being questioned about your beliefs, you learn how to present yourself and your thoughts more effectively. Anyway, this is a very good zine and should be pursued by anyone who wants to know more about the thriving European hardcore scene. (Pieter, Van Goenstraat 8, 5463 HJ Veghel, the Netherlands)

## Tadpole #2

Another European zine, this time from England, where the hardcore scene is relatively much smaller than in the US or mainland Europe. I'm always glad to read about bands who exist outside of the scene spotlight, wherever it may be; I wasn't familiar with any of the bands in this issue (Stampin' Ground, Undone, and Schema) and was interested in hearing them discuss the issues that are important to their own local scenes. Aside from interviews, this zine is mostly record reviews, which I have to say were far too short to be helpful. (uh oh, no address)

## THINGS FALL APART "Report of the T.F.A. ladies Auxiliary #1"

This is an interim issue to hold us over between T.F.A. #4 and #5. Richard is an irresistibly funny and indecently talented writer, and everything that comes out of his typewriter is interesting and memorable. Here, for example, we have a really telling and convincing rant on how much people in punk/emo/etc. today seem to want to return to childhood, and what's bad about this; a hilarious satire of punk/hardcore record reviews; a review of two books on



# r e c o r d r e v i e w s r e v i e w s

terrorism that contrasts their subject matter with today's armchair revolutionaries, with the result being unflattering for everyone; and a little poem/comic for filler. Check out TFA#5, out now in theatres everywhere. It arrived too late for review, but I assure you that it's hilarious and really interesting (contents include a commentary on the positive and negative aspects of "emo" culture, some 'zine and book reviews, an interview with the defunct Action Patrol, and an extensive/meandering conversation between the editor and a certain self-important individual who shall remain nameless). -b

stamp to Richy Rich, 2609 John Milton Dr., Herndon, VA 22071

## UP FRONT #7

A shortish, high-content 'zine focusing on Northeastern hardcore; though the editors are fairly young and it shows, they have a serious approach that manifests itself in a good layout, lengthy interviews with Age of Reason and Sub-zero (the latter of whom are extremely articulate in their criticism of the ill effects of mainstream media exploitation of the hardcore scene, and on other topics—I was definitely impressed), a whole lot of show and (short) record/demol' zine reviews, and some nice band photos. All of that stuff is definitely useful. There are a couple pieces of written commentary that could have been a bit more polished, including an anti-choice piece on abortion that didn't really shed any new light on the topic. But for kids in the area, this is a good resource. -b

Darrell Tauro, 7 High Street, Collinsville, CT 06022

## UPSTATE #7

The key feature of this 'zine is that it's put together by professional graphics/design people. Consequently, it's appearance is beautifully jarring, manically chaotic, pandemonical... it's impossible to digest what's going on everywhere at once. Crazy images and typesetting seem to be literally spilling out on the pages into your lap. This is exciting and original in a 'zine. However, unlike Icarus Was Right (the only competitor I can think of in the graphics department), the content of Upstate really suffers. A good half of the writing is near impossible to read. This in itself might be a daring statement to the effect that "the medium is the message"... but where you can read the writing, it's simply not as good quality as the layout. Not that it's not better than the writing in half of the bad straight edge 'zines I see, but it's just disappointing that it doesn't measure up to the dramatic presentation. There are articles about "punk today" and how violence is not a solution to any problem, vague emotional rants that are hard to pin down as to subject matter, some interesting rumination on the ultimate purpose of graphic design, fairly good 'zine and book reviews, a short piece of fiction, an article on the 'zine "revolution", an interview with a talented graphic designer (this is admittedly an original interview subject), and some music reviews (that are at their most useful when they describe spoken word records by Beat generation authors, and at their least useful when they try to describe hardcore music... fortunately they spend most of their time in between on alternative records). This 'zine is definitely an original, unlike any other—but somehow it leaves me unfulfilled. Maybe I just need to get used to Upstate. Hm... -b

\$2 to 283 Betsinger Road, Sherrill, NY 13461-1208

## VISIONS OF TOMORROW #1

Sort of an unusual, spotty collection of topics in this xeroxed 'zine. There is a pretty good interview with Damnation, some photo spreads, some commentary (a touching introduction in which the author describes the difficult life that has led him to become straight edge, an article about not judging by appearances, an editorial which suggests plausibly that the hardcore scene overreacted to One Life Crew, and a reprint from a book about veganism), a short interview with Tony of Victory records about the whole O.L.C. thing (which doesn't really say anything new), and some filler pages of random nonsense. There's some interesting stuff here, but I'll be more curious to see the next issue. -b

\$1 to ... shit, no address in the 'zine. Here's editor Mike's phone number: 414-647-0945

## WAR HYMN #1

Free handout pamphlet-'zine... this is a self-proclaimed "Strhate Edge War Bulletin," and in keeping with that purpose the subtitle reads "A new era in narrow minded thinking, which I think is hilariously direct. In fact, though this title would usually be a real warning signal for intelligent 'zine-readers, this first issue War Hymn is actually not unbalanced, excessive, or laughable. Instead, the contents are a couple tirades (one against the various fringe groups of morons and posers in the hardcore community, another explaining in an intelligent fashion why it is important to be able to defend yourself and accordingly recommending the best martial arts styles to learn), a short scene

report from Rome/Italy, a list of addresses for active earth- and animal-defense groups, and a few short record and demo reviews. -b

postage to Maurizio Ricci, Via Amico Bignami 12, 00152 Roma, Italy

## WELL FAIR #1

It's great to see all these free 'zines (although I'm a little nervous, since each one is only on its first issue). Here we have articles on how the Atlanta 1996 Olympics could be used for very visible protests, on how voting Republican will eventually make the world a better place in the long run (by making people more frustrated with their government in the short run—I have to say it's a great article!), and D.I.Y. show booking (a good thing for sure). Kevin Zelko also contributes a really intelligent rebuttal to Noam Chomsky's theory that animals do not use language, and there are a couple other pieces of writing here... plus the obligatory 'zine and record reviews. There's a lot of intelligence here. Good stuff. -b

postage to Well Fair, Huey proudhon, 4308 Oak, Apt. S, Kansas City, MO 64111

## WHOLE NINE YARDS #9?

Comes with a "Whole 9 Yards" pen (I used mine until it ran out, and it served me well), and a 7" featuring Eleven-11 (very melodic, with some quiet acoustic parts and a rock singer who, it becomes apparent whenever he gets excited, can't sing at all), E Manon (fast, rough, and surprisingly impassioned angry New York hard-core... I wish I heard more NYC bands this into what they're doing, and not just going through the motions), and Pitfall (bass, drums, and geek making farm animal noises, recorded on a boom box). The editor does a lot of stuff, and his layout style is about three times as messy and illegible as Rick's is in Back Ta Basics, but though it is present here as usual I can still make out a fair amount of content. What we have here is plenty of band and graffiti photos (not too well reproduced), short interviews with a graffiti artist, Nuclear Assault, and Goatamentise, a whole lot of reviews (not extremely descriptive, but there are a lot of them), lyrics for the bands on the 7" (it seems that No Redeeming Social Value was supposed to be on there, but somehow isn't), and lots of other really random stuff. I'm not sure if I got the cost correct, but if I did, the price is right... -b

\$1? to R. Walter, GPO PO Box 645, New York, NYC 10001

## WHOLE NINE YARDS ISSUE #10? #8? Hmm...

Gabe's unreadable layouts have got me again, and I can't tell which issue this is. This is probably the best thing he's done, though, in terms of amount of material present... between the scattered ten syllable demo and record reviews and general visual noise, we find a useless interview with Sic-n-mad, show reviews, graffiti/band photos, a Full Contact interview, more fucking visual noise, even more goddamn visual noise, and what I think must be information on the bands on the CD. There's some good stuff on the CD: probably four or five of the bands successfully pull off Cro-Mags covers that aren't actually covers but original songs... they sure do fucking sound like the Cro-mags, though! That's a good thing, not a bad thing, and these songs make for nice listening, with the angry roaring singers, the rough and grating metal guitars, the midtempo pounding energy, and the catchy singalong choruses. Of course there are a couple really silly annoying joke band songs on here too, playing fucking nonsense that I guess is entertaining to them but not to the listener. I think the bands on the CD are One 4 One, N.R.S.V., Setback, Struggle Within, E Manon, Sour, Gillete, Goatamentise, Putdown, and Sic-n-mad. I'd really love to be able to give band by band descriptions here, but the labelling is just not clear enough. Sorry. But, for 54 minutes of NYHC music (which is better than most of the generic NYHC of today) and reading (??) material, the price is right. So hunt this down if you like New York hardcore.

\$5 to R. Walter, G.P.O. Box 645, New York, NY 10001



# Reviews

## Ascension demo

Begins with a long, long horror movie sample. This band clearly belongs to the new generation of bands that listen to lots of Integrity and Earth Crisis, and consequently play midtempo metallic modern hardcore with shrieking vocals and a generally dark atmosphere. They're actually one of the best of those bands that I've heard, the only drawback I can see is a loose, sprawling tendency in their song structure, which surely will improve as they continue. Their guitar work is confident and interesting, with occasional retained solos and divebombs. And although most of each song fall into the traditional hardcore formula, there is enough variety to maintain my interest: they throw in unusual parts (group screaming like damned souls in hell, faster parts, etc.). The lyrics of the first song (entitled "being and nothingness," perhaps in reference to Sartre's confusing philosophical book) is an excellent attack of Christianity, criticizing the way it encourages people to sacrifice the present for some future award. The rest of the lyrics are clear and intelligent, which sets them apart from the demo crowd, since most of today's demo lyrics are unclear and unintelligent. Three songs on the a-side, decent quality recording; five on the b-side, fucking messy recording! But, still good enough listening. Overall, this is a grade A demo.-b

17406 Snyder Rd. Chagrin Falls OH 44023 - Chris 216-543-9115

## Brother's Keeper- Two Dollar Bill

BK have been hit or miss in the past, but Mike and co. are right on target with this two song cassette. I like cassettes. This is probably their best shit yet, due to the great recording, and the songwriting is catchy and hard. They're still singing about failed relationships but I won't hold it against 'em. Not so heavy in a double bass, Slayer kind of way, but it's chunky and funky and danceable, mid-tempo, etc. I always thought Mike's delivery style was a lot like Chuck D's, this does nothing to change my opinion about that. Really clean recording. There's a broken heart on the cover of this tape, which gave me a chuckle. P.O. Box 11363 Erie, Pa. 16514-1363

## Burning Human- Death Is Mercy demo

This has been out for some time, but I still wanted to review it. Burning Human is a side project of past and present members of Stigmata, and a short guy named Jonah who sings. Most project bands tend to suck ass, but this is leveling. You know how a lot of bands sound like death metal with NYHC type vocals? This is more like NYHC with death metal vocals. NYHC with a hell of a lot of brute power and anti-human sentiment, great drumming, good recording, good packaging. Actually, there's a lot of deathmetal in with the deathmetal vocals and NYHC. There's a lot of hooks in here too. Quite a few samples also. I don't know why, but a huge percentage of the stuff we got received for review this time around contains way too many goddamn samples! I could've also used a lyric sheet, as I can't understand a single word Jonah says. This has one of the funniest copyright warnings I've seen in a long time.. Burning Human, 2171 The Plaza, Schenectady NY 12309 (518) 377-0354

## Cave-In

This sounds like a badly recorded recorded practice tape, it says it was recorded on a fostex 4 track in their basement which explains everything. There's moments that sound ok, but this fails. The screechy vocals one minute, Paul McCartney the next just sucks. Musically its tuneless, sloppy noisecore like Snap case or Groundwork. I thought that if you have a band, you practice AND THEN put out a demo.

## Chalkline

A Cleveland area band that sounds more like they're from Syracuse or Buffalo with none of the violence or personality I'd expect out of Clevo. What the fuck! Some of the riffs are ok, but the drumming, lyrics, and back-up vocals suck, reminding me too much of Earth Crisis, without EC's production values. The lyrics are in the "the blood on my hands of shame retreats into my mind as my true self is revealed" style that is just generic and gay as fuck. The drumming is choppy. Not good. Chalkline 7950 Mentor Ave. G-8 Mentor, OH. 44060

## Chapter demo

Midpaced guitar chunks and groove, deep grainy vocals, atypical guitar progressions, and surprising song structure show that this young band aims to develop their own style and approach to modern hardcore. That impression is reinforced by the insert, which includes a stapled booklet unlike anything I've seen before in a demo: it contains reprinted intelligent discussions of the place of religion in our era, band information, lyrics (which in their vague dissatisfaction are at this point probably the most predictable element of Chapter), and a spread about an imprisoned unionist/socialist. There are something like nine songs on this. Good job.-b

138 Walton Tea Room Rd. Greensburg PA 15601

## Corrin demo

I thought this would suck, because the packaging was artsy and shitty looking. In my mind, artsy = emo, and you all know emo = suck. Instead of emo, I heard a disturbing cross between Deadguy and older SFA that just blew me away. This band is definitely noisy and heavy, with lyrics about rape and suffering! They throw insane bursts of speed into the mix, and structure these three songs in a sometimes sloppy, sometimes tight style that keeps ya guessing. Not too shabby. 47 No. Williams St., Johnston, RI. 02919 (401) 272-1513

## Digression demo

This demo comes in with a midpaced, '90s hardcore riff, and soon adds bass and choked up, angry vocals to complete the danceable equation. The production is just barely good enough to do them justice— i.e. its better than most demos (but not great). The song structure is traditional, with a bass/drum breakdown and build up in the middle of the song. The second and third songs come in sounding a bit rock 'n' roll with a melodic tune (a la "Bricks Are Heavy" L7), before returning to the '90s hardcore formula. Although the L7 bit on a couple of songs is original, this is extremely similar to the other new school hardcore demos we've received for review this issue. Don't get me wrong, if you like new school hardcore demos, you'll like this.-b

2214 Taggart st. Erie PA 16510 - Joe:814-898-1065

## Dying Breed

Another Troy area band, with more of a hip-hop influence than a lot of other bands from there. Great, distinctive drumming, good riffs, decent songwriting, good recording quality for a demo. More guest vocalists than I can count, coming off as a community effort of sorts. I like it, even though there's "too much" of a Biohazard influence at times. If you like Merauder or Zero Tolerance, you'll probably like this too. When they get going, they just pound out the moshmetal madness that makes you wanna smash your 40 against someone's head. The lyrics are in the 'life in the ghetto is hard for me and the crew, and we're gonna fuck you up' style, but I gotta also say, Troy really is a ghetto, and the people in this band mean it. The guitar work isn't as simple as a lot of NY bands either, and that helps set this apart further. Mike Stack 232 3rd St. Troy, NY 12180 (518) 273-9261

## Forward Defense demo

The cover reminds me of the Raw Deal demo, a desperate looking guy with a bat. Honestly, this is the first Aussie hardcore band I've heard since Vicious Circle/Perdition's split lp. This band is coming from a Negative Approach/early NYHC/Oi! perspective, and it comes out pretty good. It's hard for me to understand some of the lyrics due to the singer's accent. It reminds me of NOTA or Rejuvenate. One of the guys in the band is wearing a Clockwork Orange shirt. Good, raw mix. Ten songs. I like this the more I listen to it. FD, PO Box 831, Canberra City ACT 2601, Australia

## Groundzero- 1945

Cool demo packaging, but the everything else about this is mediocre. Four average 'new school' tunes with poor, lackluster drumming and lousy, weak vocals. This band just sounds like they have no heart. There's one song about child abuse that has decent lyrics, but other than that this is just no good east coast hardcore that doesn't stand out at all. Oh well. At least they're not pop-punk. Groundzero. 7 High St. Collinsville, CT. 06022 (860) 693-0330

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